ŚRĪ MUMMAḌI KṚṢṆARĀJA WOḌEYAR'S

ŚRĪTATTVANIDHI

VOLUME - 3

ŚIVANIDHI

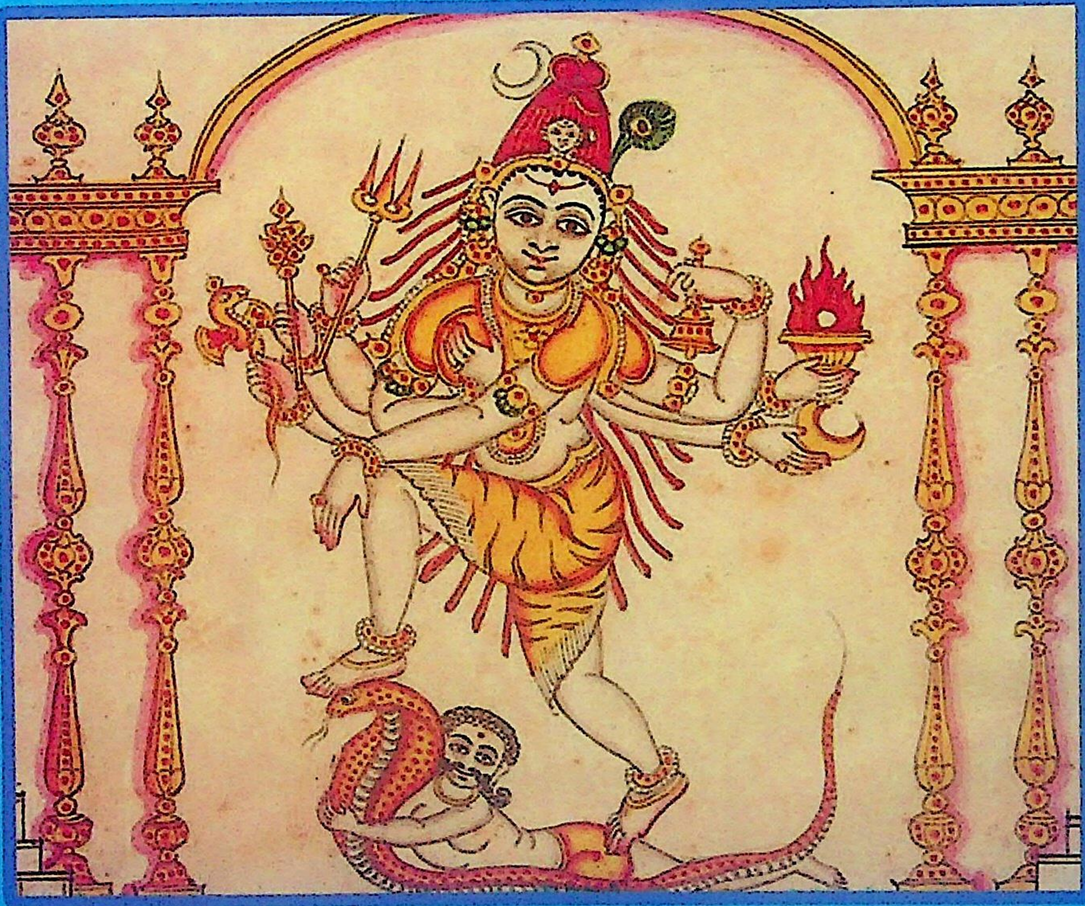
(WITH ENGLISH TRANSLATION)

श्रीमुम्मडि कृष्णराजओडेयर् विरचितः

श्रीतत्त्वनिधिः

तृतीयः सम्पुटः

शिवनिधिः



ORIENTAL RESEARCH INSTITUTE
UNIVERSITY OF MYSORE, MYSORE
2004

ŚRĪ MUMMAḌI KṚṢṆARĀJA WOḌEYAR'S

ŚRĪTATTVANIDHI

VOLUME - 3

ŚIVANIDHI

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प्राच्यविद्यासंशोधनालयग्रन्थमाला - 199

श्रीमुम्मडिकृष्णराज ओडेयर् विरचितः

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2004

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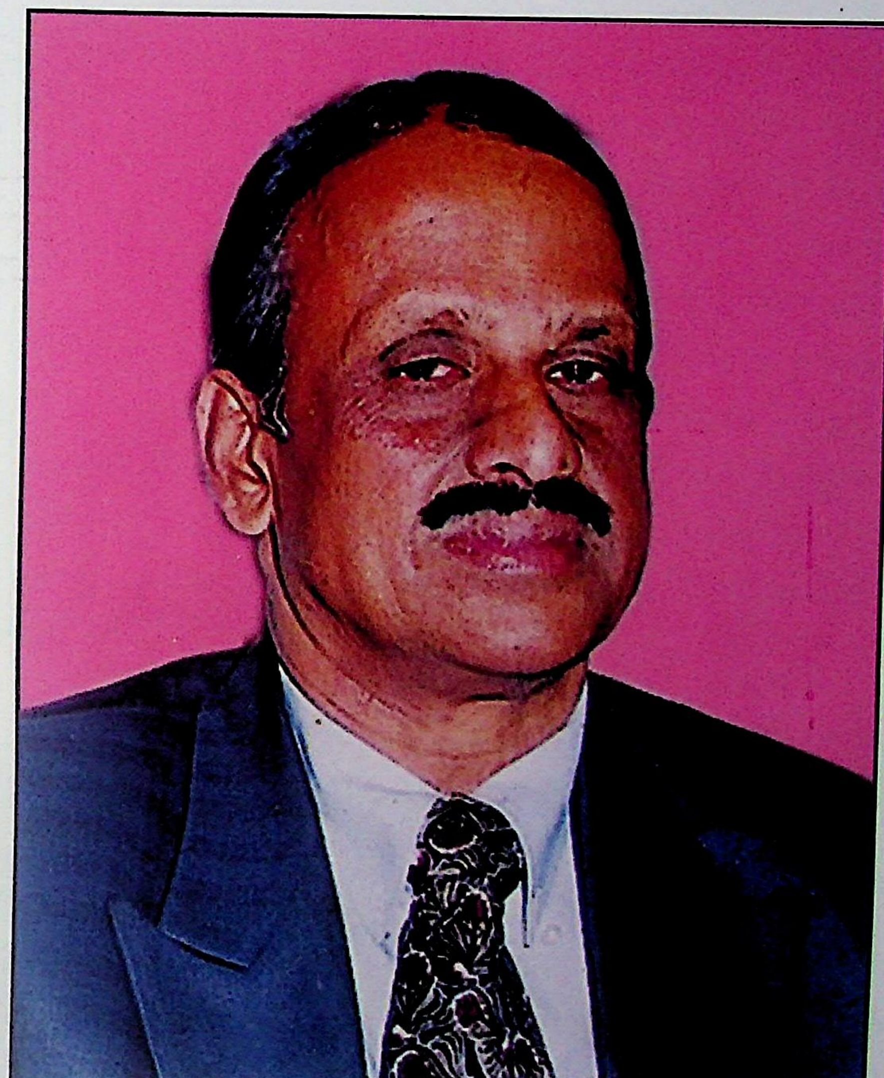
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His Highness Śrī Mummaḍi Kṛṣṇarāja Woḍeyar
(1794-1868 A.D.)



PROFESSOR J. SHASHIDHARAPRASAD
Honorable Vice Chancellor
University of Mysore
Mysore

FOREWORD

Among many rulers of Mysore dynasty, His Highness, Śrī Mummaḍi Kṛṣṇarāja Woḍeyar will be long remembered from the literary point of view. Apart from his other scholarly works, Śrītattvanidhi is his nine volume magnum opus, which comprises elegant multicoloured paintings. The University of Mysore is very proud to publish Śivanidhi, the third volume of Śrītattvanidhi. The royal author of this monumental work was not only master of Sanskrit and Kannada languages but also a skilful poet, a proficient artist and an expert in the art of painting. No doubt, the greatness of Mysore state was enhanced due to the scholar king, Śrī Mummaḍi Kṛṣṇarāja Woḍeyar. He had patronised many scholars, poets, musicians, painters and sculptors. This great ruler made a name in the history of Mysore kingdom for his outstanding achievements in many fields.

The rare encyclopaedic work, Śrītattvanidhi, contains many stanzas relating to various deities and their attractive paintings. The well known Oriental Research Institute, which is a part of the University of Mysore, is engaged in the collection, preservation and editing of unpublished rare and valuable manuscripts. Many precious publications of the Institute are widely known. Śivanidhi, the third volume of his monumental work, has been edited by Dr. K.V. Ramesh, Honorary Director of the Oriental Research Institute and his team of industrious colleagues. In this connection they deserve my congratulations.

Mysore
Date : 15-10-2004

(Prof. J. Shashidhara Prasad)
Vice Chancellor
University of Mysore

PREFACE

It is well known to the world of scholars that the Oriental Research Institute of the University of Mysore has in its collection the unique nine-volume Sanskrit encyclopaedia titled *Śrītattvanidhi* of which the present volume is the third one. The first two volumes, *Śaktinidhi* and *Viṣṇunidhi* were published by the ORI in 1997 and 2002 respectively. For the publication of *Viṣṇunidhi* as well as the present volume we have received grants-in-aid from The National Archives, Govt. of India for which we are thankful to its Director Geneneral.

The royal author of this encyclopaedia, Mummaḍi Kṛṣṇarāja Woḍeyar Bahaddur, was knwon for his profound scholarship in Sanskrit and Kannada and for his critical appreciation of music, drama and the arts. In the disturbed conditions of those colonial days (1799-1867) the British overlords had left very little power in the hands of the king. It is the good fortune of the world of scholarship that Mummaḍi turned his full attention to scholarly activities, an important result of which was the compliation of *Śrītattvanidhi*. Besides compiling this monumental encyclopaedia, the king had authored as many as 58 works in Kannada and Sanskrit. Out of these the ORI has plans to publish *Saṅkhyāratnamālā* in which he has given the conventional numerical values of numbers 1 to 20.

It can be confidently asserted that the nine-volume encyclopaedia *Śrītattvanidhi* is the only available work of its type as far as its contents are concerned. The royal-compiler of this encyclopaedia has titled each one of the nine volumes as *Nidhi*. This fairly voluminous *Nidhi* contains 573 *ślokas*. This volume commences with the meditation of *Mahākailāsamūrti* and ends with the description of Viśveśvara, who epitomizes in Himself the great Indian Trinity, Viṣṇu, Śiva and Brahmā. The highlight of this volume is the inclusion of 164 colour paintings of deities.

The present work is a very good source of information regarding iconographical details of all Śaivite deities including the weapons held by them, the jewellery worn by them as well as the postures adopted by them. This publication has been made possible not only by the grant-in-aid from the National Archives of the Govt. of India but also by the financial assistance provided by the Vice-Chancellor Professor J. Shashidara Prasad. Besides all the research scholars and, in particular Dr. T.V. Satyanarayana, Vidwan H.V. Nagaraja Rao, even after his retirement from the ORI, has also involved himself in competently editing this work. It is hoped that volume IV of this encyclopaedia, *Brahmanidhi* will also soon see the light of day.

The responsibility of bringing out this publication has been ably carried out by Udayaravi Printers, Mysore. We thank the owners of that Press, in particular Sri Brahmanya Thirtha, for this good work.

Mysore
14-10-2004

K.V. Ramesh
Director
Oriental Research Institute

शुभवाणी

श्रीतत्त्वनिधेः नवनिधिषु तृतीयः निधिः शिवनिधिः । श्रीतत्त्वनिधिनामिकायाः अस्याः अपूर्वायाः कृतेः रचयिता श्रीमुम्मडिकृष्णराज ओडेयर् महाराजः । अयं महाराजः स्वयं विद्वान् बहुभाषाकोविदः पण्डितपोषकश्चासीत् । एषः स्वयं ग्रन्थरचनाकार इत्यपि प्रसिद्धः । कलारसिकः कलापोषकश्चायं अन्यराज्येभ्यः समागतेभ्यः कलाविद्भ्यः विद्वद्भ्यश्च आश्रयदाता चाभवत् ।

श्रीमुम्मडिकृष्णराजओडेयर्महोदयस्य साहित्याराधनं बहुमुखि वर्तते । स्वयं कविः शास्त्रेषु परिणतमतिश्च असौ कन्नडसंस्कृतभाषयोः अप्रतिमं पाण्डित्यं लब्धवानासीत् । अत एव असौ अष्टपञ्चाशत्कृतीः रचयितुं सफलोऽभूत् । एतस्य समये शैववैष्णवधर्मौ समानप्रोत्साहनं लेभाते । श्रीमुम्मडिकृष्णराजभूपः "कविजनकामधेनुः" "कन्नडभोजः" इति बिरुदभागासीत् । श्रीतत्त्वनिधिमिव संख्यारत्नमाला - संख्यारत्नकोश-स्वरचूडामणिनामकान् शास्त्रग्रन्थान् रचयित्वायं नृपतिः अपारकीर्तिं प्राप ।

श्रीतत्त्वनिधिः -

श्रीमुम्मडिकृष्णराजओडेयर् महाराजेन रचितासु सर्वोत्कृष्टकृतिषु श्रीतत्त्वनिधेः अनुपमं स्थानमस्ति । आमूलं यावत् परिशीलनेन अयं सङ्ग्रहग्रन्थः इति ज्ञायते । मन्त्र-तन्त्र-पुराण-आगमादिग्रन्थेषु उक्तानि देवतास्वरूपाणि वर्णनश्लोकाः पद्यानि विषयाश्च एकत्र संगृहीतास्सन्ति । प्रत्येकं देवतायाः विषयनिरूपणं प्रत्येकं निधौ कृतमस्ति । विविधवर्णयुतचित्राणि चित्रकारैः अत्र चित्रितानि सन्ति । एतत् श्रीमुम्मडिकृष्णराजस्य अपूर्वमद्भुतं कार्यम् इत्युक्ते नात्रोत्प्रेक्षा । कर्गजहस्तप्रतौ श्रीतत्त्वनिधिः उल्लिखितोऽस्ति । अत्र श्रीतत्त्वनिधिनामकग्रन्थे १) शक्तिनिधिः २) विष्णुनिधिः ३) शिवनिधिः ४) ब्रह्मनिधिः ५) ग्रहनिधिः ६) वैष्णवनिधिः ७) शैवनिधिः ८) आगमनिधिः ९) कौतुकनिधिः इति नव निधयः वर्तन्ते ।

शिवनिधिः -

श्रीतत्त्वनिधौ शिवनिधिः तृतीयः निधिः । अत्र आहत्य ५७३ श्लोकाः विद्यन्ते । १६४ देवतामूर्तीनां चित्राणि अत्र चित्रितानि सन्ति । महाकैलासमूर्तेः सुदीर्घवर्णनान्तरं महेश्वरादिदेवतामूर्तीनां ध्यानादिवर्णनानि कृतानि । परशिवस्य पञ्चविंशतिलीलामूर्तयः चित्रिताः

वर्णिताश्च । वीरभद्रः भैरवः सुब्रह्मण्यः गणपतिः एकादशरुद्राः इत्येते देवाः विविधभावभङ्गीषु चित्रिताः । शिवनिधौ चित्रितानां देवतानाम् आयुधानि विविधानि सन्ति । वाद्यविशेषाः चारु चित्रिताः । देवतामूर्तीनां हस्तेषु नानाविधमङ्गलकरवस्तूनि विराजन्ते । एतेषामाभरणानि अलङ्कारवस्तूनि चित्रविचित्रवस्त्राणि विविधखाद्यपदार्थाः फलानि पुष्पाणि च चित्ताकर्षकाणि नयनमनोहराणि राजन्ते । शिवस्तु गजचर्मधारी व्याघ्रचर्मधारी च । अस्य मणिबन्धयोः ग्रीवायां कट्यां च सर्पाः अलङ्कारभूताः सन्ति । भस्मना अस्य शरीरमुपदिग्धमस्ति । केषुचित्समयेषु अयं स्मशानवासी अपि । अथापि सर्वदा मङ्गळकारकस्सन् जगतः चराचरात्मकजीविनः गोपायन्नस्ति । शिवः अत्र सर्वोत्कृष्टेन विराजते । शिवेन शिवनिधिः भूषितोऽस्ति । एतादृशः शिवनिधिः रमणीयतया चित्ताकर्षकतया च चित्रितः वर्णितश्च । शिवस्य नानाविधमूर्तीनां स्वरूपचित्रणानि विविधग्रन्थेषु कृतानि वर्णितानि च । तान्येकत्र संगृह्य मूलश्लोकान् पद्यानि च एकत्र उक्त्वा तत्तद्देवताश्लोकानुसारात् चित्राणि अत्याकर्षकं नयनमनोहरं चित्रयित्वा शिवसम्बन्धिनं विश्वकोशमेव प्रत्यक्षीकर्तुम् उद्युक्तवतः श्रीमुम्मडिकृष्णराजओडेयर् महाराजस्य कार्यं प्रशंसनीयमस्ति ।

ग्रन्थमिमं प्रकाशयितुम् अपारं प्रोत्साहितवते मैसूरुविश्वविद्यानिलयस्य कुलपतये संमान्याय प्रा.जे. शशिधरप्रसादमहोदयाय संमान्याय कुलसचिवाय श्री एन्.डि. तिवारिमहाभागाय संमान्याय द्रव्याधिकारिणे श्री एम्. महादेवस्वामिमहोदयाय च वन्दनापूर्वककृतज्ञतास्समर्पयामि ।

ग्रन्थस्यास्य प्रकाशनकर्मणि प्राच्यविद्यासंशोधनालयस्य सहोद्योगिनस्सर्वे शरीरश्रमानपि अविगणय्य निष्ठया श्रद्धया च श्रमितवन्तः । तेभ्यः सर्वेभ्यः विशेषतः प्रियमित्राय डा.टि.वि. सत्यनारायणाय च कृतज्ञताः समर्पयामि । अस्माकं संस्थायाः गैरवनिर्देशकाः डा.के.वि. रमेश्महाभागाः अपरिमितप्रोत्साहान् दन्तवन्तः । तेभ्यः कृतज्ञतापूर्वकवन्दनानि समर्पयामि ।

ग्रन्थमिमं सर्वाङ्गसुन्दरं मुद्रणं कृतवते उदयरविमुद्रणालयस्य वयस्याय श्रीकृष्णमूर्तिमहोदयाय तत्सोदराय श्रीब्रह्मण्यतीर्थमहाभागाय च वन्दनानि समर्पयामि ।

दिनाङ्कः १७-५-२००४
मासशिवरात्रिः

विद्वान् डा.सि.एन्. बसवराजु
उपनिर्देशकः
प्राच्यविद्यासंशोधनालयः
मैसूरु विश्वविद्यानिलयः
मैसूरु - ५७० ००५

INTRODUCTION

India is a land of religions and philosophy. Many religious and schools of philosophy have sprung up and thrived here. The people of this country have given equal importance to the materialistic and spiritual aspects of life. Saints and sages have received equal esteem with kings and princes, if not more. Śaivism, Vaiṣṇavism, Śāktaism, Buddhism, Jainism and numerous other faiths have millions of followers even today. All these are living faiths of India.

Śaivism is one of the oldest faiths of the world. Śiva, who is often called Rudra, has been eulogised in the earliest literary work of India, viz., the Ṛgveda. Scholars are of the opinion that Śiva was worshipped even earlier than the Vedic age and evidence for this is available in the ruins of the Indus Valley Civilization. It is true that Indra, Agni and Varuna are praised in a number of hymns of the Ṛgveda and Śiva/Rudra receives only a few hymns. These are only three entire hymns and about seventy-five references to this God. But in later times, Śiva rose to prominence and became the third deity of the Hindu triad along with Brahmā and Viṣṇu. Probably this was the result of the fusion of the Āryan and non-Āryan faiths.

The terrific and fearsome aspect of this God is called Rudra while His gracious and compassionate form is known as Śiva. The Ṛgveda describes the anthropomorphic features of Rudra giving picturesque epithets, like fair-lipped, youthful, tawny, dazzling and so on. He is also said to be the most liberal, the most powerful and the possessor of healing medicines. He is extolled as the physician of physicians and the unconquered conqueror. This God was implored by the Vedic seers not to hit the humanity with His fierce weapons but to shower wealth and health.

'Śiva's complete form is found in the Yajurveda. He is shown there as the benign and auspicious God. In the Śatarudrīya section of the Yajurveda, He is invoked by one hundred names: The seeds of the later purāṇic stories can be found here.

Atharvaveda elevates Śiva to a higher stage ; it acts as a ladder between the Ṛgveda and the later philosophic Śaivism. Three Brāhmaṇas, namely the Aitareya, the Kauśītaki and the Śatapatha devote much attention to Śiva. In the Śatapatha Brāhmaṇa, Śiva appears to be an amalgam of various gods like Agni, Parjanya and Paśupati.

In the upaniṣads, Brahman (The Absolute) is the supreme principle. The Śvetāśvataropaniṣad, which is hailed as 'a monument of theism' by Deussen, Brahman is identified with Rudra/Śiva. Rudra is endowed with a number of names such as Hara, Mahādeva, Īsa, Īsāna, Maheśvara and Bhagavat.

The Atharvaśiras upaniṣat further elevates this idea. The smearing of the body of the initiate with ashes is referred to here. The Gṛhyasūtras refer to Śiva with many names. In the Mahābhārata, we have two Sahasranama-s (one thousand names) of Śiva. In the Purāṇas, Śiva attains the highest place. He is the bestower of gifts to all supplicants. Thus we have the concept of Anugrahamurtis of Siva.

Śiva of the Indus Valley civilization was depicted as a Yogin. He is usually referred to as proto-Śiva. In the Purāṇas and the classical Sanskrit literature, Śiva is a Mahā Yogin, a Tapasvin or Yogīśvara. Ten among the eighteen Purāṇas uphold the supremacy of Śiva. (अष्टादशपुराणेषु दशभिः स्तूयते शिवः)

The devotees of Śiva were generally called Śaivas. The other epithets used to signify the various denominations of the worshippers of Śiva are — Pāśupatas, Śivabhāgavatas, Lākulīśas, Vīraśaivas etc.

Śiva is worshipped both in the anthropomorphic and Liṅga (phallic) forms. Liṅga is the symbol of creativity. Poets have written many poems extolling Śiva's greatness. **Mahimnaḥ Stotra** attributed to Puṣpadanta, **Haravijaya** of Ratnākara, **Śrīkaṇṭhacarita** of Mankhaka, **Śivalīlārṇava** of Nīlakaṇṭha Dīkṣita and **Śivanāma Kalpalatālavāla** of Bhāskararāya deserve special mention on account of their poetic merit.

Śaivāgamas form the backbone of Śaivism and its philosophy. They are twenty-eight in number and there are numerous upāgamas. Śaivism has no conflict with the Vedas or Vedic religion, but the Āgamas are accepted as equal or more authoritative texts.

The Vedic deities like Indra, Agni and Varuna recede to the background and become mere subordinates of Śiva in the Śaivite system. Śiva becomes the supreme God and all other gods obey his command. The stories in the Purāṇas and other literature serve the cause of elevating Śiva to the zenith and to establish his supremacy. Therefore it is in the fitness of things that a special section of Mummaḍi Kṛṣṇarāja Woḍeyar's Śrītattvanidhi was exclusively devoted to Śiva and named Śivanidhi.

Mummaḍi Kṛṣṇarāja Woḍeyar

After the fall of Tippu Sultan in 1799, the English restored the province of Mysore to the original royal family and Kṛṣṇarāja Woḍeyar III was made the King. He was a young boy then and his grand mother Mahārāṇi Lakshammaṇṇi administered the kingdom with the assistance of Poornayya, the Chief Minister. After the demise of Divan Poornayya, the prince took charge of the Kingdom in 1812. Unfortunately, many problems arose due to drought and ravages of robbers. The English rulers took away all powers of the king and so Kṛṣṇarāja Woḍeyar became a nominal head of the state receiving a pension from the English. Even though this was very humiliating, the king faced the situation boldly and devoted his time for arts and literature. He was proficient in Kannada and Sankrit and patronised many musicians, artists and poets. Reputed scholars from all over the country came to Mysore seeking the king's patronage. Mysore became famous as the cultural centre of South India.

Many valuable works were composed by able pundits and meritorious poets during this period both in Kannada and in Sanskrit. Kannada literature had a renaissance, so to speak. All religions were treated with respect by the king and so followers of various faiths contributed to the growth of literature. Writers like Kempunārāyaṇa brought a new verve to Kannada literature. Several Sanskrit poets like Sosale Garalapuriśāstri wrote original works in the divine language and spread the fame of Mysore far and wide. Education was encouraged in every field and arts flourished.

As pointed above, Kṛṣṇarāja Woḍeyar was himself a good scholar and also a prolific writer. In Ṣanskrit, he composed several stotras and a few of them may be mentioned here.

1) Nañjuṇḍaśataka

2) Mṛtyuñjayaśataka

3) Gaṇeśaratnamālā

4) Devatādhyānamālikā

5) Cāmuṇḍā triśatī

6) Śrikaṇṭheśvara triśatī

7) Mahaviṣṇutriśatī

8) Sūryacandra stotram

9) Rāma Kṛṣṇa stotram

10) Śaṅkaranārāyaṇa stotram

A few poems of this royal poet are fit to be called Kavyas. They are —

1) Rāmakathā puṣpamañjarī

2) Kṛṣṇakathā puṣpamañjarī

3) Sūryacandravaṁśāvataraṇam

The works by Kṛṣṇarāja Woḍeyar - III which are scientific in character are the following :

1) Śrītattvanidhi

2) Gaṇitasaṅgraha

3) Saṅkhyāratnakośa

4) Saṅkhyāratnamālā

5) Grahaṇadarpaṇa

6) Mahākośasudhākara

7) Svaracūḍāmaṇi

8) Cāmuṇḍālaghunighaṇṭu etc.

The works in Kannada authorised by this royal poet are the folllowing :

1) Saugandhikāpariṇaya

2) Vatsarājakathe

3) Kṛṣṇakathāsaṅgraha

4) Kannada commentary on Kālidāsa's Abhijñāna Śākuntala

5) Kannada commentary on Kālidāsa's Vikramorvaśīya

6) Kannada commentary on Kālidāsa's Mālavikāgnimitra

7) Sārasaṅgraha Śrīrāmakathā Kalpavṛkṣa

8) Kṛṣṇakathāratnākara

9) Rāmāyaṇa tātparyadīpīkā

10) Kṛṣṇarāja Vāṇīvilāsa Bhāgavata Kannaḍa ṭīkā

11) Devīmāhātmya Kannaḍa vivaraṇe

12) Śaṅkarasaṁhitā Kannaḍa vivaraṇe

13) Hariścandropākhyāna Kannaḍa tīkā

14) Adhyātmarāmayaṇa Kannaḍa tīkā

15) Bhāmākathe (Yakṣagāna)

16) Sirinañjuṇḍa śataka etc.

ŚRĪTATTVANIDHI

The Śrītattvanidhi is Śrīkṛṣṇarāja Woḍeyar's magnum opus. This work contains nine sections called by names given below :

1)	Śaktinidhi	(devoted to goddess Cāmuṇḍa, a form of Śakti)
2)	Viṣṇunidhi	(devoted to Lord Viṣṇu)
3)	Śivanidhi	(devoted to Lord Śiva)
4)	Brahmanidhi	(devoted to Lord Brahmā)
5)	Grahanidhi	(description of deities of planets and stars)
6)	Vaiṣṇavanidhi	(description of religious holy centres of Vaiṣṇavites)
7)	Śaivanidhi	(description of the holy centres of Śaivites)
8)	Āgamanidhi	(description of holy texts of Hindus)
9)	Kautukanidhi	(description of various indoor sports and games)

The speciality of the work is its multi-coloured pictures. The king first had compiled the work by collecting descriptions of various gods from numerous texts.He must have then commissioned several artists who were experts in miniature painting, to write sketches of the gods and goddesses described in the text and then to paint them in proper colours. The pictures are lively and capable of inspiring devotees. They are mostly faithful to the descriptions accompanying them. Only three or four copies of the work were then prepared. Fortunately one copy of the work reached the library of the Oriental Research Institute, Mysore and it is now seeing the light of the day gradually. The present volume is the third in the series.

ŚIVANIDHI

The third nidhi (section) among the nine is the Śivanidhi. As the name suggests, its main topic is Śiva and his accessories. It contains 573 stanzas. It commences with the description of **Mahākailāsamūrti** found in the Śankarasaṁhitā and ends with the description of Viśveśvara form of Siva taken from the Śkāndapurāṇa. The number of pictures depicted in this section is 164 only. It is because there are some groups of deities and all members of those groups have the same form. In such instances, only one form is shown. There are one hundred Rudras enumerated, but one picture suffices to show them because all are similar according to the texts.

Gaṇapati or Gaṇeśa is one of the most important and popular deities of Hinduism. There were millions of people who worshipped Gaṇeśa as the Supreme God. However, Gaṇeśa is accepted by all as a son of Śiva and so he is depicted in various forms here. Following the Mudgalapurana, 32 forms of this god with the elepant face are shown in this section. It is heartening to learn that some temples of South India have sculptures of these 32 forms of Gaṇeśa.

Similarly Subrahmaṇya, another son of Śiva, is very popular in South India. There are numerous temples of Subrahmaṇya in every nook and corner of Tamilnadu. 17 forms of this deity are depicted in the Śivanidhi. Many forms of Vīrabhadra are also shown in pictures.

According to the descriptions, the gods carry various weapons such as discus, trident, chisel, bow, arrow, quiver, mace, sword, spear and plough. Some deities are described as carrying musical instruments like bell, drum, conch or Vīṇā. They may also carry a book or rosary or a pot filled with water or divine nectar. Gods like Gaṇeśa may have delicious dishes in their hands. Sometimes fruits are also carried by the deities. The gods are usually adorned with golden ornaments according to descriptions.

Each god is known to have a particular colour. It is specifically mentioned in the text, but not strictly followed in painting. Animals like lion, elephant, rat, tiger and bull are said to be the vehicles of gods. For some gods, birds like the eagle, swan, rooster and peacock are the vehicles. These are painted in the text appropriately. Gods also have their own flags. Śiva has the bull as the symbol on his flag. Flowers are also used for decoration by the gods. Serpents are the favourite ornaments of Śiva.

A peep into the contents reveals the richness of the source material at the command of the royal author and his acumen in arranging the subject matter. It may be surmised that the king had the services of many knowledgeable and competent scholars at his disposal.

Many works from which quotations have been taken by the compiler are hard to find now. It is evident that much intellectual labour was needed to produce this voluminous work Śrītattvanidhi.

I wish to record here my deep gratitude to Dr. K.V. Ramesh, Director, Oriental Research Institute, Mysore, for encouraging me in the task of translating the Śivanidhi into English. He is a source of inspiration to each and every one at the institution. Professor J. Shashidhara Prasad, Vice-Chancellor, University of Mysore, deserves to be thanked for his continuous support to the research and publication activities of the Oriental Research Institute. I cannot forget the help and assistance given to me by my esteemed collegues in the Institute. I pray to Lord Śiva to bless all with bliss and hope that this publication will be received with enthusiasm by lovers of Sanskrit literature and admirers of art.

H.V. NAGARAJA RAO
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SENIOR RESEARCH ASSISTANT (RETD)
ORIENTAL RESEARCH INSTITUTE
MYSORE

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ŚRĪTATTVANIDHI

VOLUME - 3

ŚIVANIDHI

ORIGINAL ILLUSTRATED MANUSCRIPT

श्रीतत्त्वनिधिः

तृतीयः सम्पुटः

शिवनिधिः

सचित्रमातृका

ಶ್ರೀ

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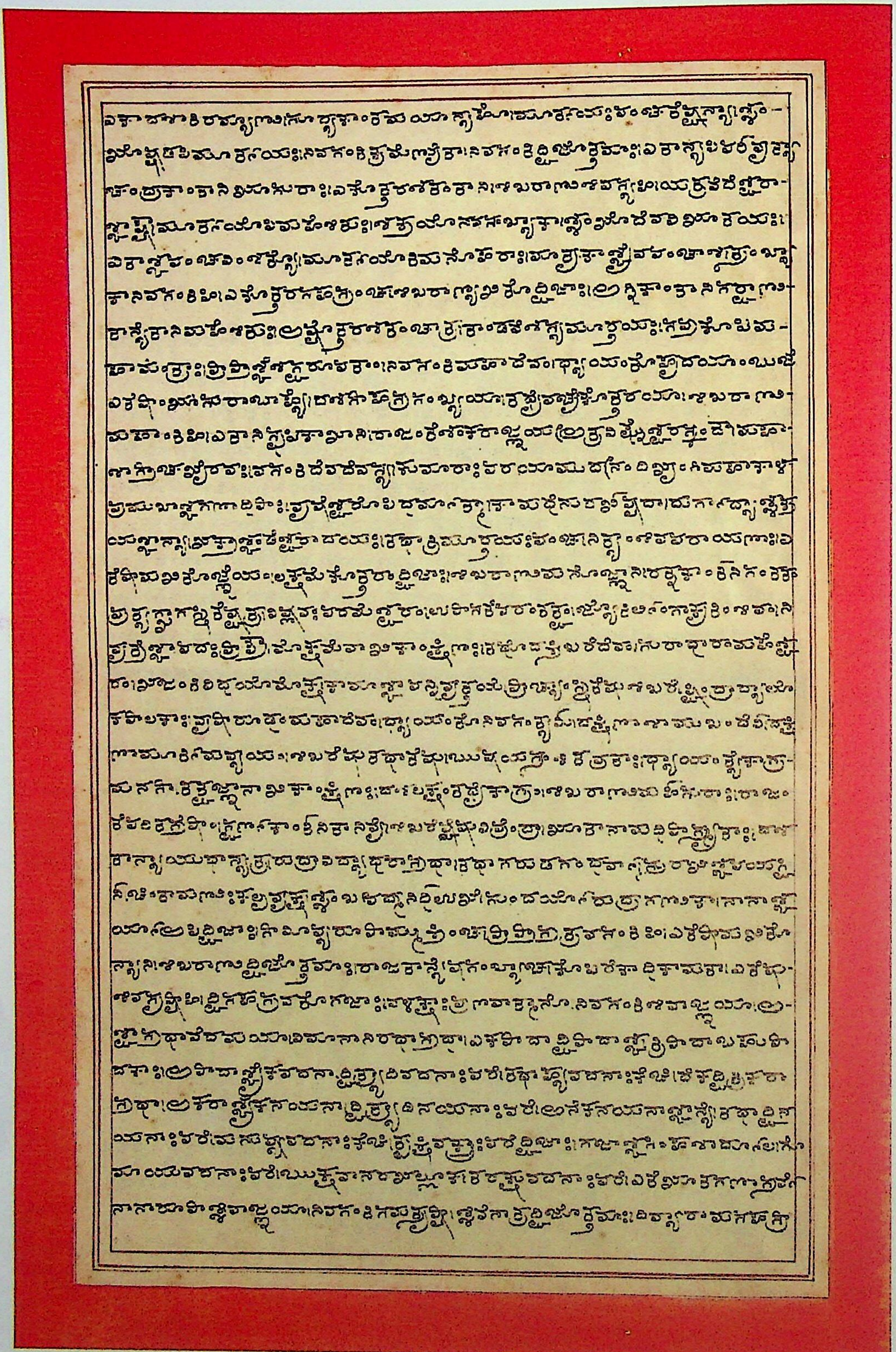
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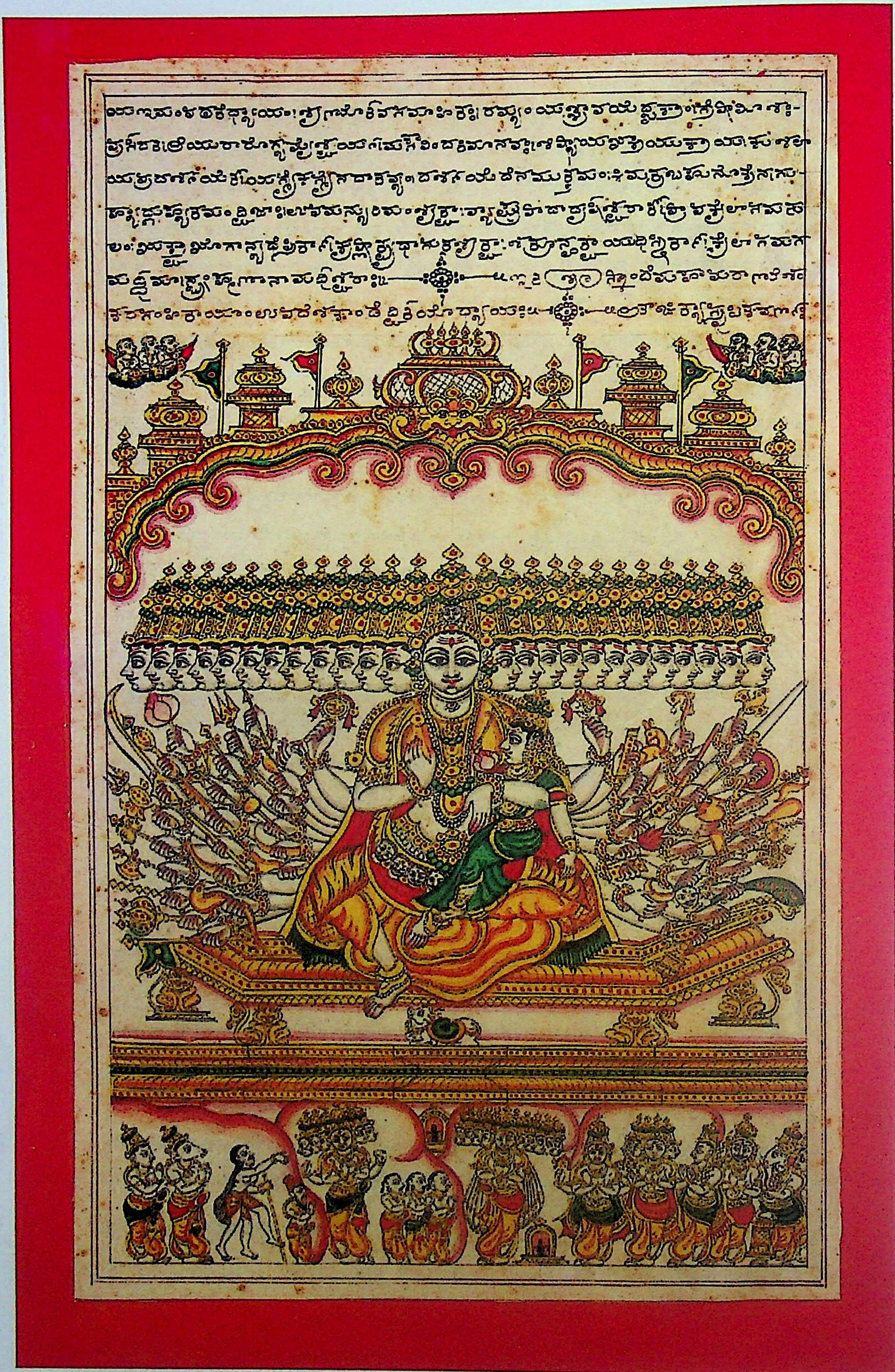
ಅಥ ಮಹಾಶಾಸ್ತ್ರೀಲಾಗಮಮೂರ್ತಿಧ್ಯಾನಂ ॥ ಶಿವತತ್ತ್ವಕ್ರಮಂ—

ಶಿಲ್ಪಾಯಾಂ ॥ ಉಪದೇಶಕಾಂಡೇ ॥ ಪ್ರಥಮಾಧ್ಯಾಯೇ ॥

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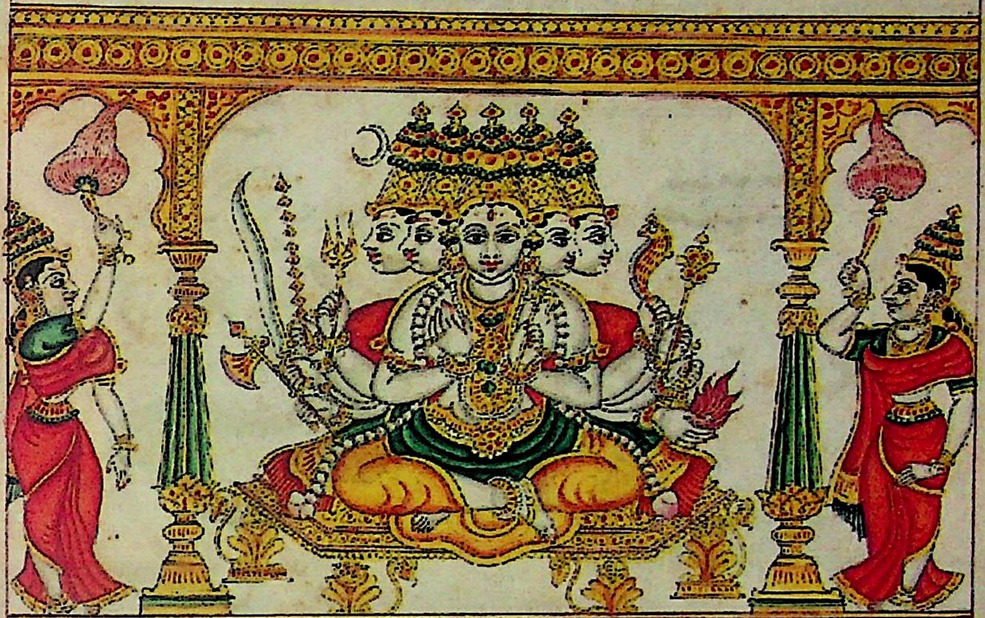
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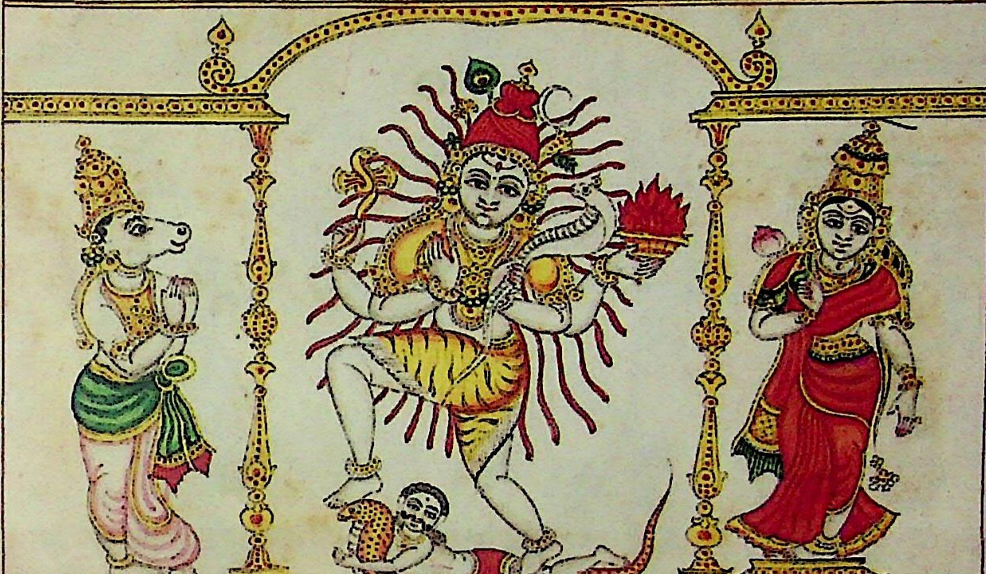


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॥ ಅಥೈಕಾದಶರುದ್ರಾಣಾಂ ನಾಮಾನಿ ॥ ಶ್ರೀವಾಗಮೇ ॥ ಶಿವಕೋಶೇ ಕಾಶ್ಯಪಾನಾಂ ಏಕಾದಶ ವಕ್ಷ್ಯೇ ॥ ಏಕಾದಶ ॥

ಕಪಾಲೀ ಶೋಭ್ಯಜೋ ಬುಧ್ನಃ ವಜ್ರದೇಹಃ ಪ್ರಮರ್ದನಃ ವಿಭೂತಿರವ್ಯಯಃ ಶಾಸ್ತಾ ಪಿನಾಕೀ ತ್ರಿದಶಾಧಿಪಃ ॥ ಏಂ ತ್ರಿಂ

ದಶಾಂಗಮಾತೃಸ್ತ್ರೀಸ್ಥಿರಾಸ್ತ್ರ ಪೂಜಕಾ ದಶ ॥ ಅಗ್ನಿರುದ್ರೋ ಮಹಾಕಾಶ್ಚಾಪಂ ಗಲೇ ಕ್ಷಮಾ ದಕ್ಷೋ ಹರಃ ॥ ಜ್ವಲನೋ

ದಹನೋ ಬಭ್ರುಸ್ತ್ವಗ್ನಿಷ್ವಂ ರಕ್ತಾಯಾಂ ರಕ್ತಾಲಿಪ್ತಾಯಾಂ ಸ್ಥಿರಾ ಏಕೇ ಪೂಜಿರಾಸ್ತೇನ ರುದ್ರಾಃ ಕಾಯ ಮೋ ವ್ಯಾಪ್ತ

ಹರೋ ಧಾರಾ ವಿಧಾರಾ ಕ್ರೂರ ಗಂಭೀರ ನಾಲೋ ದಶ್ಯೋ ಹ್ಯ ಧರ್ಮಾಂಗಂ ಯೋ ತ್ರಾತಾ ಚ ವಿ ಯೋಜಕಃ ॥ ಯಾ ವ್ಯ ವಿಶಾ

ಸಾಂಗಮಾತೃಶ್ಚ ಪೂಜಕಾ ದಶ ರುದ್ರಾ ಏಕೇ ನೈರುತೋ ಮಾರಣೋ ಹಂತಾ ಕ್ರೂರ ದೃಷ್ಟಿ ರ್ಭಯಾನಕಃ ॥ ಊರ್ಧ್ವ

ಕೇಶೋ ವಿರೂಪಾಕ್ಷೋ ಧೂಮ್ರೋ ಲೋಹಿತ ದಂಷ್ಟ್ರಕೌ ಏಕೇ ಚ ನೈರುತ ರುದ್ರಾ ಸ್ತ್ರಿಕ್ರಿಯಾ ದಶ ಸ್ಥಿರಾಃ ॥ ಬಲಶ್ಚಾ

ತಿಬಲಶ್ಚೈವ ಪಾಶಹಸ್ತೋ ಮಹಾಬಲಃ ಶ್ವೇತಶ್ಚ ಜಯಭದ್ರಶ್ಚ ದೀರ್ಘಬಾಹುರ್ಜಲಾಂತಕಃ ॥ ಬಡಬಾಸ್ಯಶ್ಚ

ಭೀಮಶ್ಚ ವಾರುಣ್ಯಾಂ ದಶ ಸಂಸ್ಥಿತಾಃ ॥ ಶೀಘ್ರೋ ಲಘು ರ್ವಾಯುವೇಗಃ ಸೂಕ್ಷ್ಮ ಸ್ತೀಕ್ಷ್ಣೋ ಕ್ಷಯಾಂತಕಃ ॥ ಪಂಚಾಂತಕಃ ಪ

ಂಚಶಿಖಃ ಕಪರ್ದೀ ಮೇಘವಾಹನಃ ॥ ವಾಯುನಾ ಪೂಜಿತಾಃ ಸ್ತ್ರೀ ಏಕೇ ದಶ ರುದ್ರಾ ಮಹಾಬಲಾಃ ॥ ನಿಧೀಶೋ ರೂಪವಾ

ನ್ಧನ್ಯಃ ಸೌಮ್ಯ ಸ್ಸೌಂ ದೇಹ ಜಟಾಧರಃ ॥ ಪ್ರಕಾಶ ದನ್ನಲಕ್ಷ್ಮೀ ಏಕಾ ಸ್ಯ ರೂಪಸ್ಥಂ ಯಕ್ಷ್ಮಪಃ ॥ ಕೌಬೇರಿಂ ದಿಶ

ಮಾಶ್ರಿತ್ಯ ಸ್ಥಿತಾ ರುದ್ರಾಂಗ ಮೇ ದಶ ॥ ವಿದ್ಯಾಧರೋ ಜ್ಞಾನಧರಃ ಸರ್ವಜ್ಞೋ ವೇದಪಾರಗಃ ॥ ಮಾತೃವೃತ್ತಶ್ಚ

ಪಿಂಗಾಕ್ಷೋ ಭೂತಪಾಲೋ ಬಲಿಪ್ರಿಯಃ ॥ ಸರ್ವ ವಿದ್ಯಾ ವಿಧಾತಾ ಚ ಸುಖ ದುಃಖ ಕರಸ್ತಥಾ ॥ ಅಶ್ವಿನ್ಯಾ

ಸ್ತ್ಯಾಂ ದಿಶಿ ವರ್ತಂತೇ ಪೂಜಿತಾಸ್ತೇ ನಕೇ ದಶ ॥ ಅನಂತಃ ಪಾಲಕೋ ಧೀರಃ ಪಾತಾಳಾಧಿಪತಿಸ್ತಥಾ ॥ ವೃಷೋ ವೃಷ

ಧರೋ ವೀರೋ ಗ್ರಸನಃ ಸರ್ವತೋಮುಖಃ ॥ ಲೋಹಿತಶ್ಚೈವ ದೇಹಸ್ಥಾ ರುದ್ರಾಶ್ಚ ದಶ ಸಂಖ್ಯಕಾಃ ॥ ಸರ್ವಾಸ್ತೇ

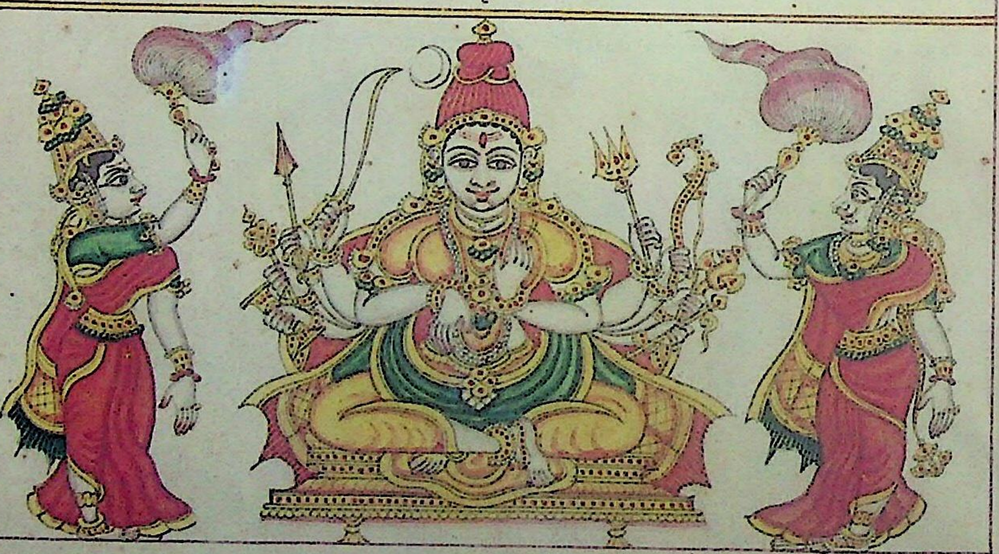
ಭಗಣಾ ದೃಷ್ಟೋ ವಿಭುಶ್ಚ ಕ್ರೂರೋ ವಿಚಿತ್ರಗಾಃ ॥ ಗಂವಾಹಶ್ಚ ವಿವಾಹಶ್ಚ ಲಯಶ್ಚ ಸುರಭಾಂ ವಿರಃ ॥ ಬ್ರಂಹಾ

ದಸ್ಯೋರ್ಧ್ವ ಪಾಗಸ್ಥಾ ದಶ ರುದ್ರಾ ಇಮೇ ಪರಾಃ ॥ ಏಕಾದಶ ರುದ್ರ ರುದ್ರಾ ಏಕೇಶಾ ರವಾದ್ಯಾಃ ದಾಂ ದೇವ

ತಿ ಮೇ ಬರದಾಯಿಕೇ ॥ ಅಥ ಧ್ಯಾನಂ ಶ್ರೀವಾಗಮೇ ॥ ಖಡ್ಗಖೇಟ ಪಾಶಾಂಕುಶ ಪ್ಯಾಂ ಗದಾ ವರದಾ ದಕ್ಷಿಣಾಸ್ತ್ರೈಃ ಕರೈಃ

ಅಂಕುಶಂ ಶೂಲ ಪದ್ಮಾಭಯಂ ವಾಮೈಸ್ತ ಡಮರುಂ ಧನುಃ ದಧಾನಾ ಸ್ತೇ ರುದ್ರಾಶ್ಚ ರುದ್ರಾ ಬ

ಹುವಿಧ್ರೆಂ ಯು ರ್ಣಾಃ ॥ ಅಥಾತ ಏಕಾದಶ ರುದ್ರಾ ಕೀರ್ತಿತಾನಾಂ ॥ ॥



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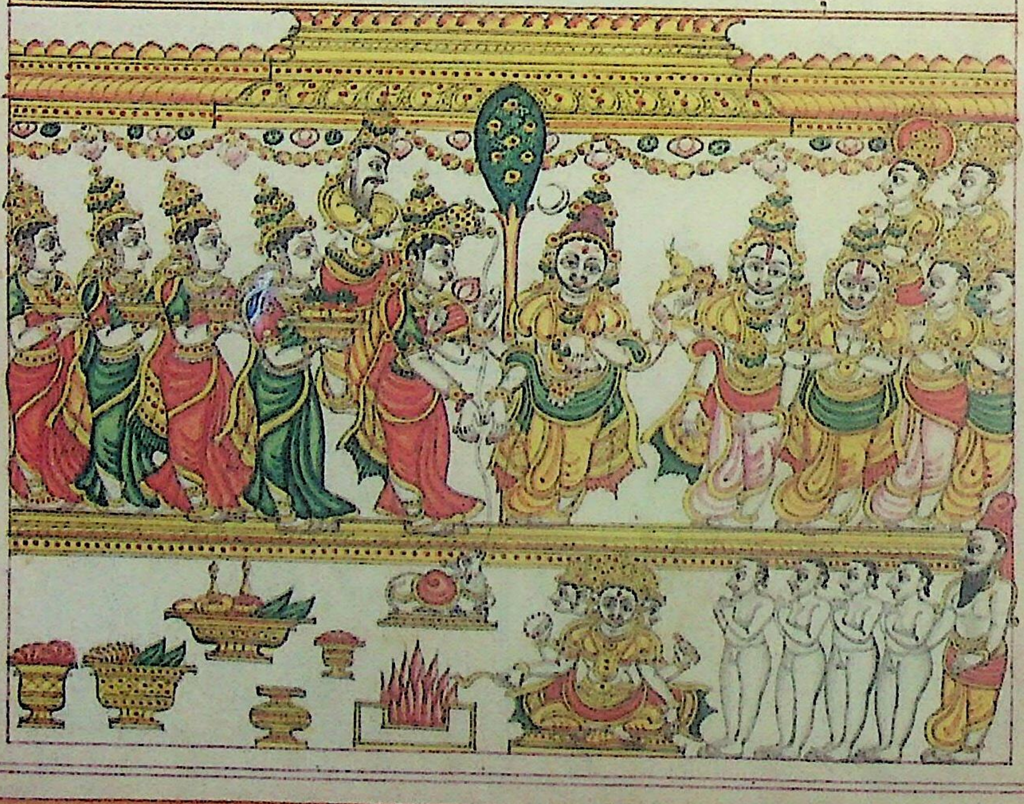
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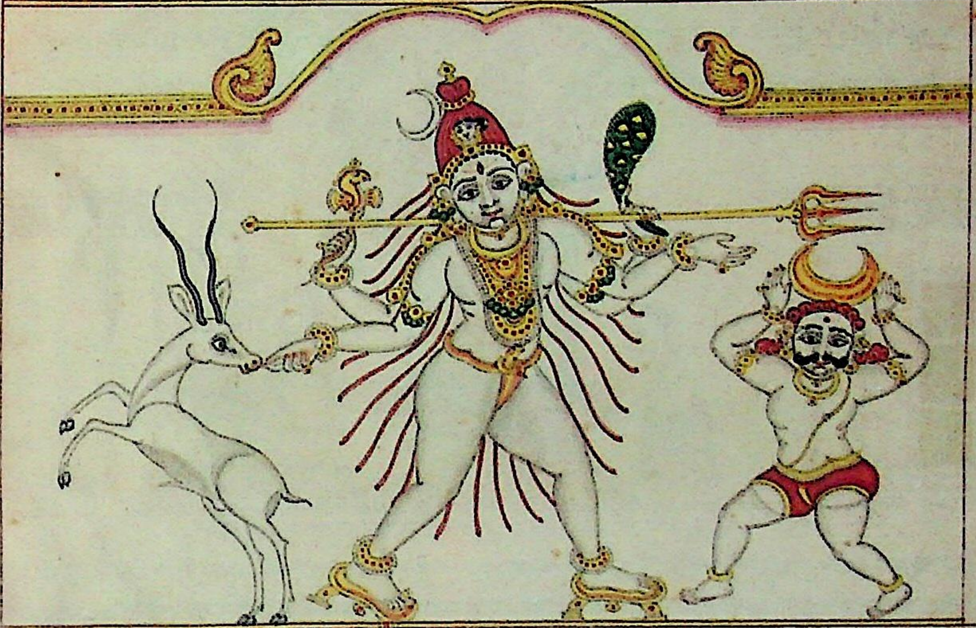
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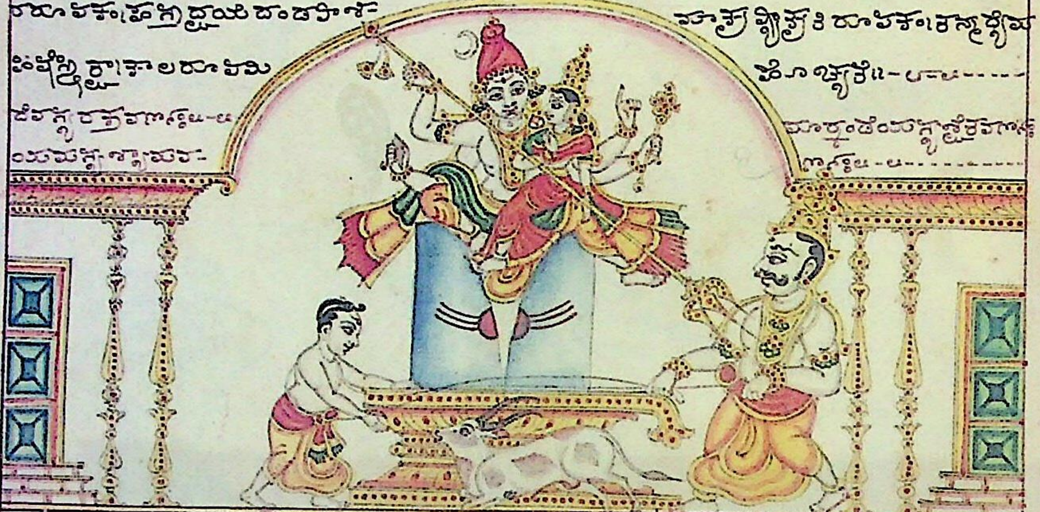


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॥౧౭॥ కాలహరమూర్తిధ్యానం॥ శ్రీకారణాగమే॥

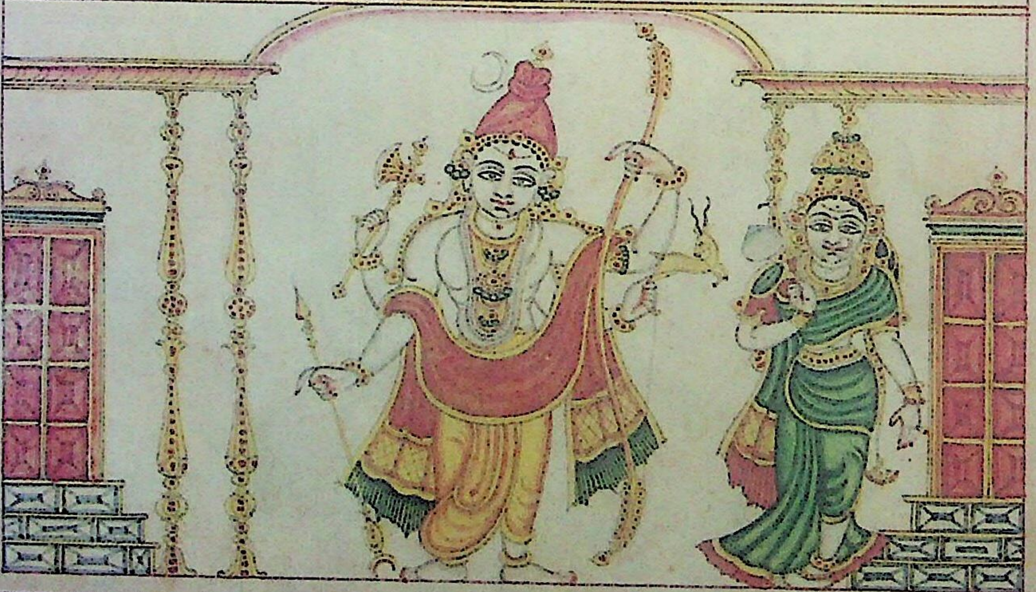
బంధూకస్థూలత్రిణేత్రం యుగభుజగహరం శూలధృక్పద్మహస్తం॥ పం శం గాం చివరాసు పాశద-
హిరం దంత్రిశాఖాశాఖ్యకం॥ పాదాక్షం చిరపామముద్రికరాలంకాలకృష్ణత్వత్తన్లలే॥ లింగాద్భవం నాజ-
పాదరాం గిరిజయా యుక్తం జగద్వ్యాపకం॥ ఉద్ధృతం వామపాదం కుచేలవక్షస్థలేస్థితం॥ సవ్యపాదా
లింగమూర్ధ్ని స్థితం శౌర్యము ఖం ద్వాదశే॥ లింగమూర్తం యః॥ మార్కండేయస్థితే దక్షే॥ లింగమూ-
లం కుగం స్పృశన్ ద్విభుజం జ్ఞానినే కృష్ణభాస్మరుద్రాక్షగం యుక్తం॥ శివాఙ్ఘ్రిన వరత్నాం రత్నవద్ధ్యా
నపరో ఖ్యాతః॥ దేవస్యవామభాగేతు కాలమృత్యుస్వరూపకం॥ శిరపాశం తలోపరి॥ సుదంష్ట్రం ప్రో-
రూపకం॥ హస్తద్వయి దండపాశ- వామ్రశ్యామ్రక రూపకం॥ కర్మాద్భుత
హింశ్రుస్థిరాక్షం కాలరూపమి హోరాశ్వేత॥
దేవస్య రక్తవర్ణ॥ మార్కండేయస్తు శ్వేతవర్ణః॥
ఉమశ్యామవర్ణ॥



॥౧౮॥ త్రిపురారిమూర్తిధ్యానం॥ శ్రీకారణాగమే॥

చతుర్భుజం త్రిణేత్రం చాఽవ్యగం వరదధారిణాం॥ ధనుర్బాణగదాం యుక్తా॥ ముమయా యాగహి-
కంకథాగశాఙ్గధారగాకం యుక్తం॥ దివ్యాంబరగమాల్యకం॥ పత్రం కుమారకాణ్ణేయుః॥ దక్షిణే
కుండలాన్వితం॥ లలాటేగమాం యుక్తం॥ గమనాంగి యుక్తం శివా॥ జటామకుటకం యుక్తం
విలసత్త్రిపురాంగకం॥ ఏవం త్రిపురహంతారం॥ జలంధరమతః శృణు॥

॥౧౯॥ విద్రుమవర్ణ॥



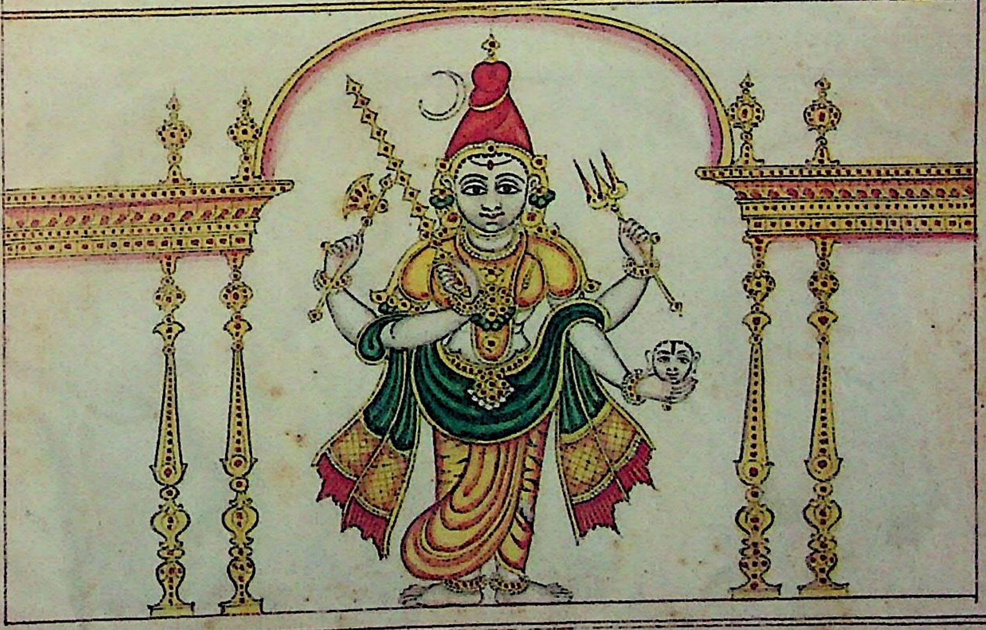
೨೯॥ ಅಥ ಜಲಂಧರಹರಮೂರ್ತಿಧ್ಯಾನಂ॥ ಶೈವೇ ಕಾರಣಾಗಮೇ॥

[illegible]



೩೦॥ ಅಥ ಬ್ರಹ್ಮಶಿರಶ್ಛೇದನಮೂರ್ತಿಧ್ಯಾನಂ॥ ಶೈವೇ ಕಾರಣಾಗಮೇ॥

[illegible]





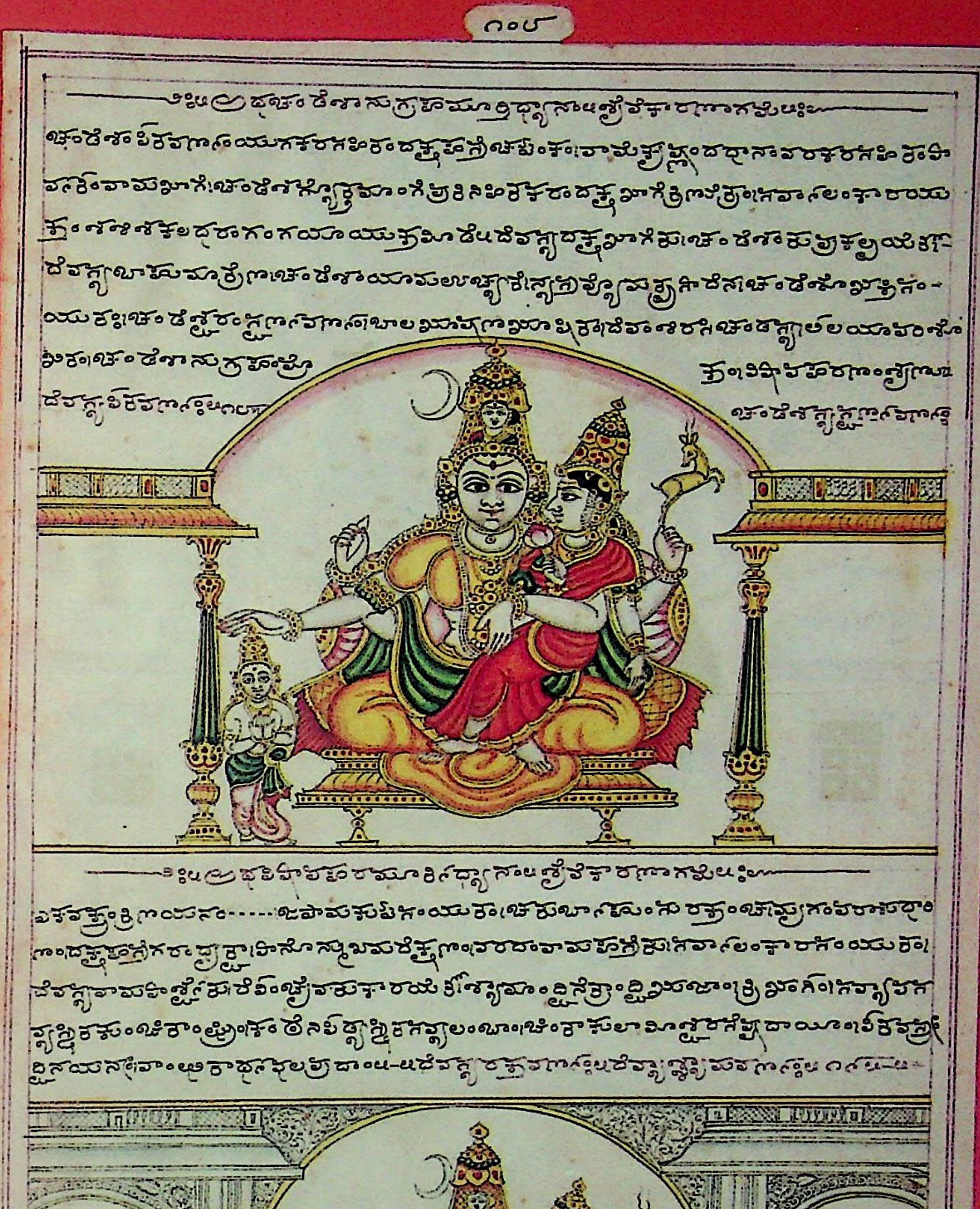
106b



107a



107b

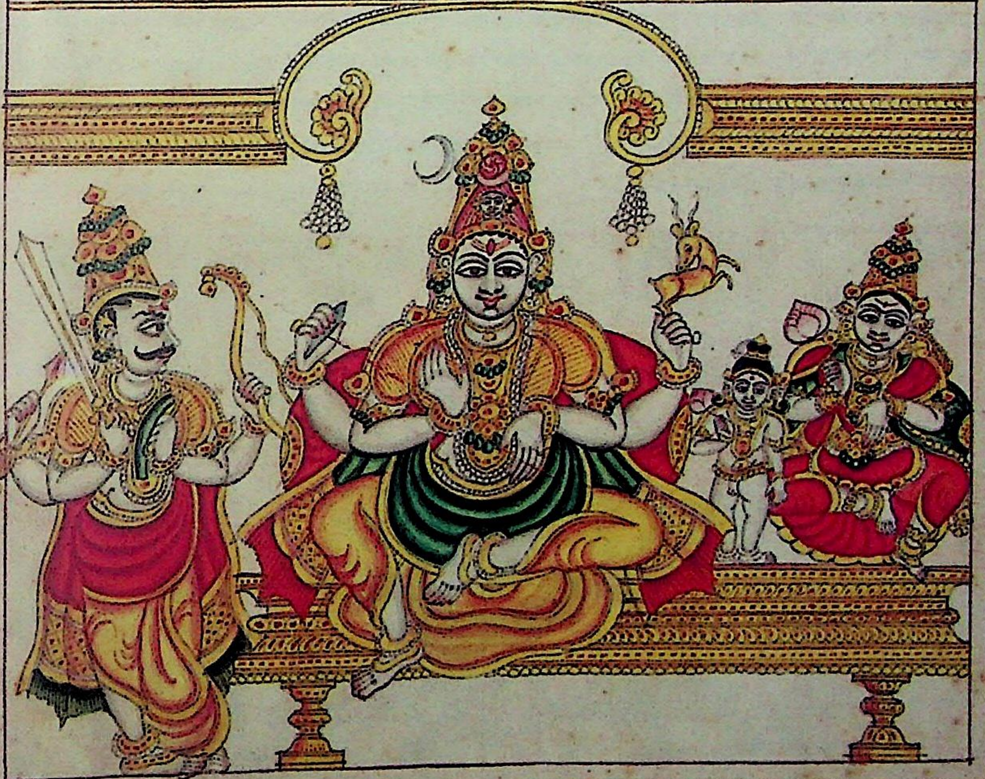




108b

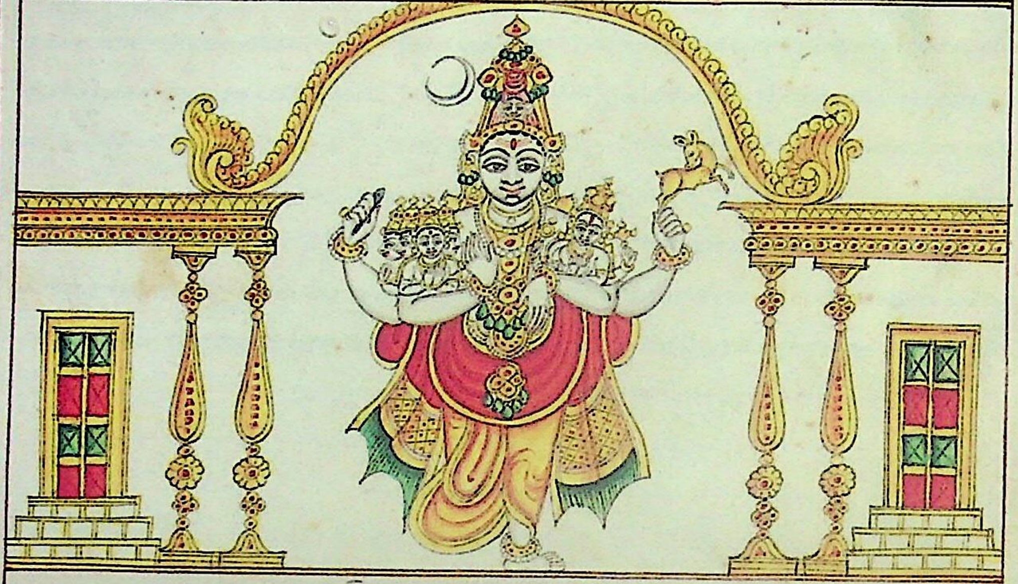
అథ సోమాస్కందమూర్తి[illegible]

[illegible]



౨౮ చంద్రశేఖరమూర్తి ధ్యానం ॥ శ్రీ పూర్వకారణాగమే ॥

ధ్యాయేత్కోటిరవిప్రభాంత్రిణయనాం శీతాంశుగంగాధరం।హస్తైఃపంచవ్యగ్రవరాభయకర
హిద్రేశయుక్తం విభుం।శ్రీమద్దక్షిణవామపక్షవిలసద్యోబ్రహ్మవిష్ణూస్థితౌ।రక్తాబ్జ
త్తినామాయుధ్రైః కరిప్రహస్తద్వయేబిభ్రాంజలం బ్రహ్మాండప్రళయేగతం స్థిరపదం బ్రహ్మా
దమత్తస్థిరం।హృత్వాలక్షణనతం యుతం వరదాభయహస్తం పూర్తిత్రయం।శశిశేఖరమితి ఖ్యాతం।సు-
ఖాసనం శరణ్యం-ఉరత్నవర్ణవక్త్రం శరశ్శేఖరమూర్తిధ్యానం-ఆహి-ఉ-ఉ...

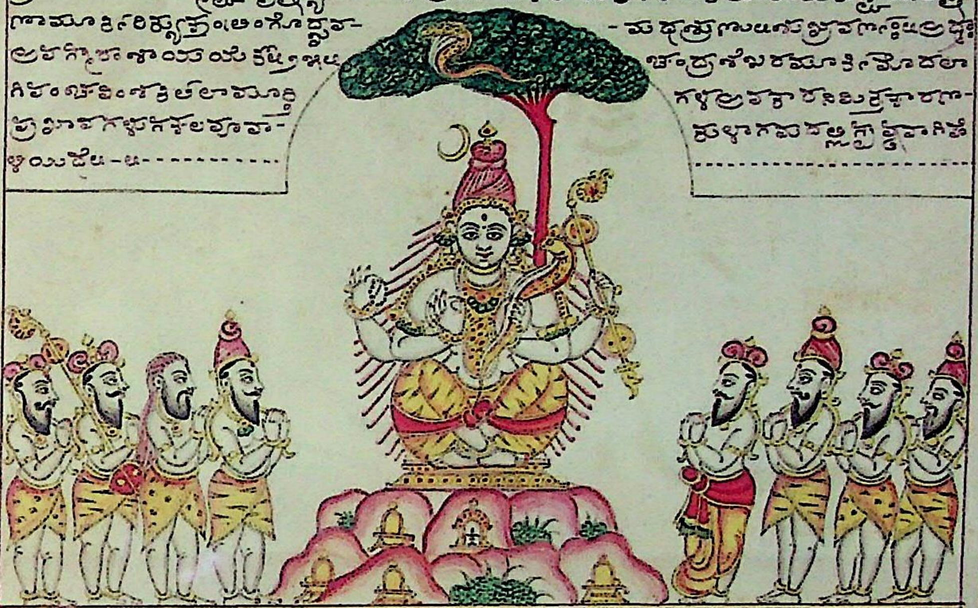


౨౯ సుఖాసనమూర్తి ధ్యానం ॥ శ్రీ పూర్వకారణాగమే ॥

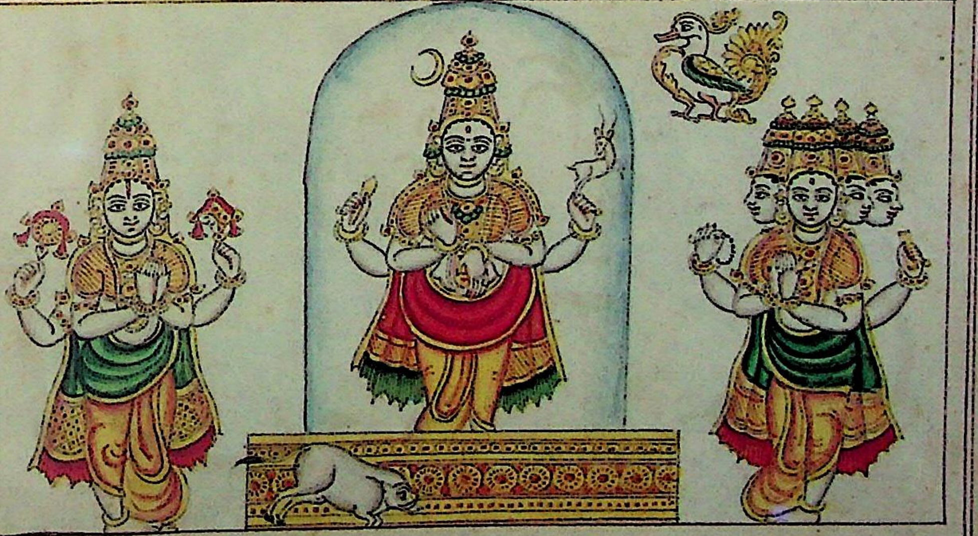
అథాతస్సంప్రవక్ష్యామి సుఖాసనమతఃపరం।శ్వేతవర్ణం చతుర్భుజం।అరుణాంబరధారిణం లక్ష్మి
ఖాదంగుణాన్కృతసుఖాసనరూపమిదం।జటామకుటం త్రిణేత్రం భుజపార్శ్వసంయు
తం।అభయం దక్షిణేహస్తే।వరదం వామహస్తకే।కృష్ణాజినం చ।యుక్తం।వామదక్షి
ణహస్తయోః।సింహాసనం దక్షిణం పాదం।వామపాదం కుంచితం।ఉమాసహితవర్జితం।
స్కందగౌరీవివర్జితం।సుఖాసనమితి ప్రోక్తం।వ్యాఖ్యానం ఉరరత్నవర్ణాయ ఉత్తవర్ణాశ్వ ఉ ఉ ఉ



[illegible]



[illegible]





110b



111a



111b



112a



ಅಥ ತ್ರ್ಯಕ್ಷರಗಣಪತಿಧ್ಯಾನಂ ॥ ಮುದ್ಗಲಪುರಾಣೇ
ಗಜೇಂದ್ರವದನಂ ಸಾಕ್ಷಾಚ್ಚಲತ್ಕರ್ಣಸುಚಾಮರಂ ।
ಹೇಮವರ್ಣಂ ಚತುರ್ಬಾಹುಂ ಪಾಶಾಂಕುಶಧರಂ
ವರಂ ॥ ಸ್ವದಂತಂ ದಕ್ಷಿಣೇ ಹಸ್ತೇ ಸವ್ಯೇ ತ್ವಾಮ್ರಫಲಂ ತ-
ಥಾ ॥ ಪುಷ್ಕರೇ ಮೋದಕಂ ಚೈವ ಧಾರಯಂತಮನು-
ಸ್ಮರೇತ್ ॥೧೯॥ ತ್ರ್ಯಕ್ಷರಗಣಪತಿಃ



ಅಥ ಕ್ಷಿಪ್ರಪ್ರಸಾದಗಣಪತಿಧ್ಯಾನಂ ॥ ಮುದ್ಗಲಪುರಾ-
ಣೇ ॥ ಧೃತಪಾಶಾಂಕುಶಕಲ್ಪಲತಾಸ್ವರದಶ್ಚಬೀ-
ಜಪೂರಯುತಃ ॥ ಶಶಿಶಕಲಕಲಿತಮೌಳಿಸ್ತ್ರಿಲೋ-
ಚನೋರುಣಶ್ಚಗಜವದನಃ ॥ ಭಾಸುರಭೂಷಣ-
ದೀಪ್ತೋಬೃಹದುದರಃ ಪದ್ಮವಿಷ್ಟರೋಲ್ಲಸಿತಃ ॥ ವಿಘ್ನಪ-
ಯೋಧರಪವನಃ ಕರಧೃತಕಮಲಃ ಸದಾಸ್ತುಮೇ ಭೂ-
ತ್ಯೈ ॥೨೦॥ ಕ್ಷಿಪ್ರಪ್ರಸಾದಗಣಪತಿಃ



ಅಥ ಹರಿದ್ರಾಗಣಪತಿಧ್ಯಾನಂ ॥ ಮುದ್ಗಲಪುರಾ-
ಣೇ ॥ ಹರಿದ್ರಾಭಂ ಚತುರ್ಬಾಹುಂ ಹರಿದ್ರಾವ-
ದನಂ ಪ್ರಭುಂ ॥ ಪಾಶಾಂಕುಶಧರಂ ದೇವಂ ಮೋದಕಂ
ದಂತಮೇವಚ ॥ ಭಕ್ತಾಭಯಪ್ರದಾತಾರಂ ವಂದೇ ವಿಘ್ನ-
ವಿನಾಶನಂ ॥೨೧॥ ಹರಿದ್ರಾಗಣಪತಿಃ



ಅಥ ಏಕದಂತಗಣಪತಿಧ್ಯಾನಂ ॥ ಮುದ್ಗಲಪು-
ರಾಣೇ ॥ ಲಂಬೋದರಂ ಶ್ಯಾಮತನುಂ ಗಣೇಶಂ ಕು-
ಠಾರಮಕ್ಷಸ್ರಜಮೂರ್ಧ್ವಗಾತ್ರಂ ॥ ಸಲಡ್ಡುಕಂ ದಂತಮ-
ಧಃ ಕರಾಭ್ಯಾಂ ವಾಮೇತರಾಭ್ಯಾಂ ಚ ದಧಾನಮೀಡೇ
॥೨೨॥ ಏಕದಂತಗಣಪತಿಃ





113b

అథ ద్విముఖగణపతిధ్యానం ॥ ముద్గలపురాణే ॥
స్వదంతపాశాంకుశరత్నపాత్రం కరైర్దధానో హ-
రినీలగాత్రః। రక్తాంశుకో రత్నకిరీటమాలీ భూ-
త్యై సదా మే ద్విముఖో గణేశః ॥ ౨౭ ॥
॥ హరినీలవర్ణః ॥



అథ త్రిముఖగణపతిధ్యానం ॥ ముద్గలపురాణే ॥
శ్రీమత్తీక్ష్ణశిఖాంకుశాక్షవరదాన్ దక్షే దధా-
నః కరైః పాశం చామృతపూర్ణకుంభమభయం వా-
మే దధానో ముదా। పీఠే స్వర్ణమయారవిం-
దవిలసత్సత్కర్ణికాభాసురే స్వాసీనస్త్రిముఖః
పలాశరుచిరో నాగాననః పాతు నః ॥ ౨౮ ॥
॥ రక్తవర్ణః ॥



అథ సింహగణపతిధ్యానం ॥ ముద్గలపురాణే ॥
వీణాం కల్పలతామరిం చ వరదం దక్షే విధత్తే కరై-
ర్వామే తామరసం చ రత్నకలశం సన్మంజరీం చా-
భయం। శుండాదండలసన్మృగేంద్రవదనః శం-
ఖేందుగౌరః శుభో దీవ్యద్రత్ననిభాంశుకో
గణపతిః పాయాదపాయాత్స నః ॥ ౨౯ ॥ శ్వేతవర్ణః ॥

అథ యోగగణపతిధ్యానం ॥ ముద్గలపురాణే ॥
యోగారూఢో యోగపట్టాభిరామో బాలా-
ర్కాభశ్చేంద్రనీలాంశుకాఢ్యః। పాశేక్ష్వక్షాన్ యో-
గదండం దధానః పాయాన్నిత్యం యోగవిఘ్నే-
శో నః ॥ ౩౦ ॥ రక్తవర్ణః ॥







114b

అథ అగ్నిజాతసుబ్రహ్మణ్యధ్యానం ॥ శ్రీవాగమే॥
శిఖిశేఖరద్విముఖం చాష్టబాహుంచ శ్రీకరం చాక్షావ
దనాం స్రువాక్షమాలా ఖడ్గం స్వస్తికం దక్షిణహస్తే
షు కుక్కుటం ఖేటకం వజ్రం ఆజ్యపాత్రం తు వామకే॥ అ
గ్నిహోత్రవిధిం దేవం అగ్నిజాతస్కందరూపకం ॥౧౫॥

—— ౧౫ అగ్నిజాతస్కందః ——

అథ సౌరభేయసుబ్రహ్మణ్యధ్యానం ॥ శ్రీవాగమే॥
శిఖిశేఖరం పంచాస్యం దశభుజం ద్విజాస్యకమలా
సనం ॥ శక్తిం శరం చాపం దండం త్రిశూలం దక్షిణేచదా
శక్తిం కురలేక్షం పాశాంకుశం పద్మం వామేచ ధారిణం॥ వజ్ర
లేఖాధరం స్వర్ణాభం వరదం వామపాదే సవ్యోరుధారిణం
సౌరభేయస్కందరూపకం ॥౧౪॥

—— ౧౪ సౌరభేయస్కందః ——





అథ గాంగేయసుబ్రహ్మణ్యధ్యానం ॥ శ్రీవాగమే॥
శిఖిశేఖరం చతుర్భుజం కమలాసనం దివ్యమూర్తిమత్
పూర్ణకుంభం శక్తిం దక్షిణే ॥ కుక్కుటం దండం ధారిణం ॥ శ
యం సుదర్శనం మకరారూఢం స్వర్ణాభం ॥ తథా
దివ్యాభరణభూషితం నవ్యాంబరధారిణం ॥ అరుణా
భం శుభం గాంగేయస్కందరూపకం ॥౧౬॥

—— ౧౬ గాంగేయస్కందః ——

అథ శరవణభవసుబ్రహ్మణ్యధ్యానం ॥ శ్రీవాగమే
ముఖం శిఖిశేఖరం షడ్భుజం త్రినేత్రం సింహారూఢం వరదం
పద్మ హస్తం శక్తిం ఖడ్గం అభయం దక్షిణే పద్మం ధ్వజం ఖేటం
వామే పాశం ఖడ్గం వజ్రం ధనుశ్చ పద్మం వామేషు ధారిణం
శర వణం హస్తే పాశం చాపం ధ్వజం ఖేటకం అభయం వరదం
రక్తాంబరధరం స్కందం సింహారూఢం శరవణభవ
౧౭ శరవణభవః



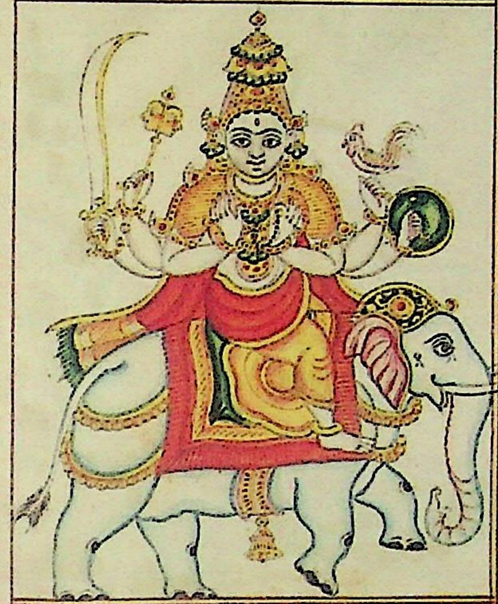




115b

[illegible]

[illegible]





[illegible]

[illegible]







116b

[illegible]

[illegible]





[illegible]

[illegible]

[illegible]





[illegible]

[illegible]





[illegible]

[illegible]





[illegible]

[illegible]





[illegible]

[illegible]

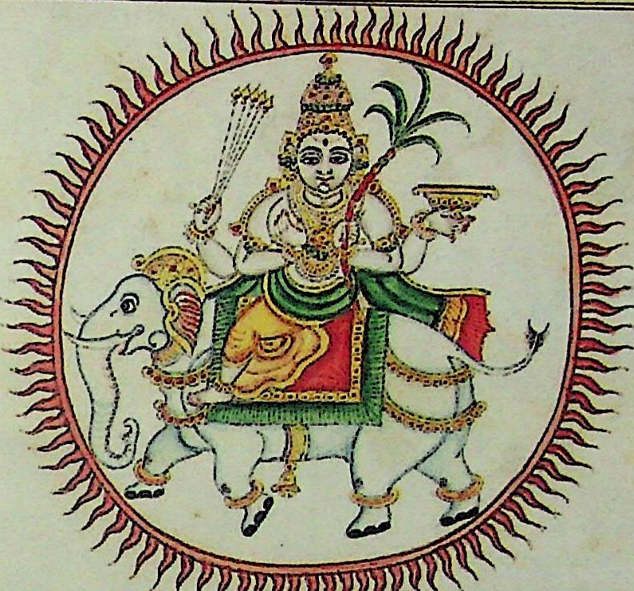






118b

[illegible]



[illegible]

[illegible]

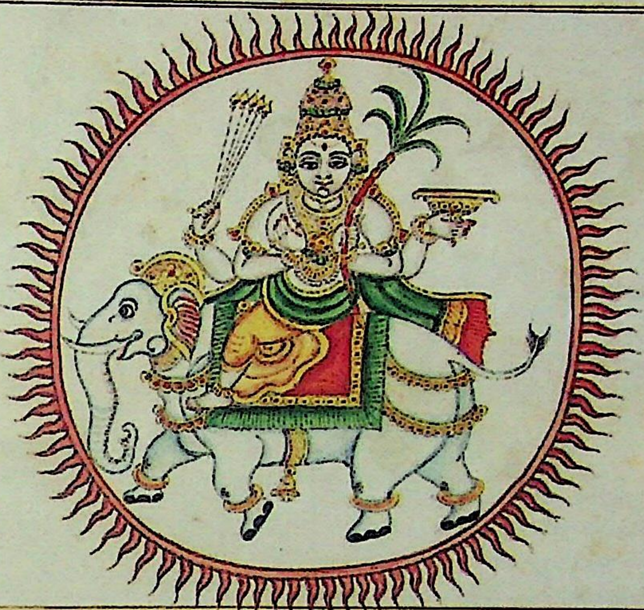






118b

[illegible]



[illegible]

[illegible]







119b



120a



120b

అథ ద్వాత్రింశద్భుజా అఘోరమూర్తి ర్వివక్ష్య ద్వాత్రిం
శచ్ఛక్తి దేవతానామాని లక్షణాని చ ఉత్తర కామికాగమే
కళశ పంచమ కల్లోలే ఽదాశమ తరంగే ౧-౧-౧-౧-౧

సుబ్రహ్మణ్య మేఘదాం ర్తిరూ విజయా ఖాస్త్రరాయ మాలాం ధరాం శక్తిపాశాంకుశాభయ కవచాంకుశం ధరా
కుంకుమ రక్త నీలాంబా త్రిణేత్రా నేత్ర భూషణా గురుంజనా మిత్ర శివాభా భద్రా స్తస్తి: కరాళ కాళి కాళి-
బల వర్ణిశూలాంకుశ గదా మదాయుధ బాణ శిలాక హంసి మహాయావా గ్నేయ్ర రతా: వన-
మాల గవాక్షి బాద్ద్వాత్రింశచ్ఛక్తి దేవతా: ౧ ఏతాసాం లక్షణాని ౧ ఏకద్రంశే ౧ ఏకవక్త్రా త్రిణే-
త్రా చతుర్భుజా ద్విబాహానా: ఖడ్గఖట్వాంగ సంయుక్తా ధనుర్బాణాంకుశా స్తధా: వరాభ-
య ధరా నీలా: అఘోర శివ శక్తయ: ఏకస్మిన్ కశివ శక్తి దేవతానామాని లక్షణాని చ ౧
ఏకద్రంశే సుబ్రహ్మ విజయా జ్యేష్ఠా కాళి రుద్రా కరాళికా ౧ కరాళి సుబ్రహ్మ చామేఘదా
ర్మ సప్త నీలా ఘోర స్వరూపా: అఘోర శివశక్తయ: అఘోర శక్తయస్త్వేతా: వికరా
ళ కింకిణ్యాకా: ౧ ఏతాసాం లక్షణాని ఏకద్రంశే ౧ ద్విభుజా వృకాననా యుక్తా ధ్యాయేత్తా ఘో-
ర రూపిణ్య: వరాంభ ప్రలకం వర్ణం పింకం పాశం రక్తాం కుశాం గదాం త్రిశూలకం ఛత్రం పాద-
ఖానాం క్రమశో నిరా: ద్వాత్రింశద్భుజ మూర్తిస్తు శక్తయస్తాత్ర కీర్తితా: ౧-౧-౧-౧-

ద్వాత్రింశద్భుజా అఘోరమూర్తి ర్విక్ష్య ద్వాత్రింశచ్ఛక్తి దేవతానాం నామా నమా వక్ష్యా ర్థ ఏకస్మిన్ ద్రంశే ఉప్పలద్యా కీర్తిపద్మా నామ్ని ౧	ద్వాత్రింశద్భుజా అఘోరమూర్తి ర్విక్ష్య శక్తి దేవతానాం నామా నమా వక్ష్యా ర్థ ఏకస్మిన్ ద్రంశే ఉప్పలద్యా కీర్తిపద్మా నామ్ని ౧





॥ శ్రీ ॥

॥ శ్రీ దక్షిణ వీరభద్ర ధ్యానం ౧౨ వర్ణాలా ॥

॥ ౧ పంక్తి సంగారణా లఖ్య రేల ॥

వీరరూపం మహాకాయం అష్టాదశభుజాన్వితం। వ్యాఘ్రచర్మాంబరధరం। వ్యాళయ
జ్ఞోపవీతినం। త్రిశూలం ధారిణం శార్ఙ్గం। రక్తగంధానులేపనం। రక్తవస్త్రపరిధానం। నవ
రత్నవిభూషితం। రక్తనేత్రం రక్తజిహ్వం। జపాపుష్పధారిణం। ఊర్ధ్వకేశం ఘోరదంష్ట్రం
నలమేఘసమద్యుతిం। రుద్రాక్షమాలాభూషణం। రుండమాలావిభూషితం। గోపాదుకాపా
దాబ్జశోభితం। ప్రియగరోరుహం। చారుదంశజగర్జితం। రూపం భీషణదాయకం। కర్ణ
కుండలశోభితాఢ్యం। షోడశాయుధధారిణం। ఖడ్గశూలం ధనుష్టంకం। ప్రాణి ధూమ్రో రక్షా
కపాలం డమరుం బాణం। శంఖం హరిణమేకకం। ముసలం వరదం పాశం। ఫలకం ఛత్ర
బిభ్రతం। భద్రకాళీసమాయుక్తం। దక్షిణ వీరభద్రం భావయే॥ ॥ నలమం ...



అథ ప్రకారాంతరేణ షోడశభుజ వీరభద్ర ధ్యానం ॥ వాతులాగమే ॥ ॥ ॥
కాలమేఘనిభాకారం ఊర్ధ్వకేశం జటాధరం । దంష్ట్రాకరాళవదనం త్రినేత్రం భీమరూపి-
ణం । ఖడ్గం త్రిశూలం శరకం । పుష్పం పాశం శక్తిం చ పాశకం । కపాలం శోభితం నారాచం । డమ-
డక్కం డమరుం తథా । గదాం చాపం చ ముసలం । కపాలం ఫలకం తథా । ఖేటం దధాన-
మతులం । ఏవం షోడశభుజం యః శాస్త్రోక్త నామకం దేవం । రుండమాలావిభూషి-
తం । దక్షయజ్ఞవినాశకం । వీరభద్రం సమావ్యహం ॥ నీలమేఘవర్ణః ॥ అథ ద్వాత్రిం-
శద్భుజ వీరభద్ర ధ్యానం ॥ — కాలమేఘనిభాంగాఢ్యం ఊర్ధ్వకేశం త్రిలోచనం ।
నానారూపం చ శస్త్రం చ రుండమాలావిభూషితం । సర్వయజ్ఞోపవీతం చ భీమ-
రూపం భయావహం । చంద్రహాసం త్రిశూలం చ పాశం చ ఖడ్గం చ చక్రం గదాం తథా । ధనుర్బా-
ణం చ నారాచం । సుశక్తిం ముష్టిమేవ చ । పాశం కుశం చ ముసలం । ముద్గరం పరశుం
తథా । వజ్రాయుధం చ శంఖం చ ఖట్వాంగం చ కపాలాయుధం । ఖేటకాన్ ప్రాసనం చ పుష్పం
పం । తోమరం పానపాత్రకం । వృశ్చికం దండనాగౌ చ డమరుం చ కున్తం చ శిక్షాం । దర్ప-
ణం ఫలకం ఖేటం । దధానం కరపంకజైః । సర్వశత్రు వినాశకం । సర్వశాస్త్ర నివా-
రణం । సర్వాభీష్ట ప్రదాతారం । వీరభద్రం సమావ్యహం ॥ ॥

॥ నీలవర్ణః ॥

అథ షోడశభుజ వీరభద్రస్వరూపం ॥ వాతులాగమే ॥ నీలమేఘవర్ణః ॥	అథ ద్వాత్రింశద్భుజ వీరభద్రస్వరూపం ॥ వాతులాగమే ॥ నీలవర్ణః ॥





—॥ అథ ద్వాత్రింశద్భుజ అఘోరవీరభద్రధ్యానం ॥ ఉక్తం శ్రీతత్త్వనిధౌ ॥—

ఏకవక్త్రం మహారౌద్రం। నాగకుండలశోభితం॥ కిరీటహారకేయూరకటకాదివి
భూషితం। రక్తదంష్ట్రం త్రినేత్రాఢ్యం। రుండమాలావిభూషితం। రక్తమాల్యాంబరధ
రం। రక్తగంధానులేపనం। దక్షాధ్వరధ్వంసకరం సోమసూర్యాగ్నిలోచనం। కార్కో
టకోపవీతాఢ్యం। చంద్రరేఖావిరాజితం। వామాంశకపిగూర్త్రం। ద్వాత్రింశద్భుజ-
మండితం। ఖడ్గం త్రిశూలం ఘంటాం చ ఢక్కాం ద్రుబాణగదాం కపాలేక్షుచక్రం వజ్రం చ
డమరుం। శక్తిం నీరం చ పద్మకం। భుశుండిం ఛురికాం ప్రాసం। పరశుం దక్షిణైర్దో
ర్భిః। ఖేటం శంఖం ధనుః పాశమంకుశం పుస్తకం గదాం ముద్గరం ముసలం
నాగం। భిండివాలం చ కేసరం। ధ్వజాగ్నికుండం ఫలకాని దధానం వామపాణిభిః
సర్వశత్రుక్షయకరం। పాదుకోపరిగం స్థిరం। త్రిభంగిమదపేండాధ్యం। కాలా-
నలసమప్రభం। మహారుద్రజమోద్ధారం అగ్నిజ్వాలాసమప్రభం। మహాప్రళ-
యకాలనాటకరుద్రప్రియంకరం। సర్వశత్రుక్షయప్రదం నిత్యం। రాజరాష్ట్రసు
ఖప్రదం। భుక్తిముక్తిప్రదం దేవం భద్రకాళీసమన్వితం। అఘోరవీరభద్రం తం వా
దేశవాంఛార్థసిద్ధిదం ॥-॥ రక్తవర్ణం ॥



[illegible]



ಗರ್ಭಾಃ । ತ್ರಿಭುವನಸಲಕ್ಷಣಸಂಖ್ಯಾನಸಂಖ್ಯಾಕ್ಷಸಂಖ್ಯಾನಧಾರದಾನಖ್ಯಾಗಂಖ್ಯದಾದಾನಖ್ಯೋಳನಿಖ್ಯ-
ದೋದಂಡಮಂಡಿತಚಾಮುಂಡಿಕಾಚರಣಾರವಿಂದಕೃತಸಮಾಸಾದಿತಖ್ಯಾತನೋದ್ಧತ-
ಪ್ರಚಂಡರಿಪುಷಂಡಖಂಡನೋದ್ದಂಡಪ್ರಚಂಡಲಾಗ್ರಭುಜಾಮಂಡಲಾಖಂಡಲತ್ವಮಾರಾಂಡನ
ತಹಿಂಡಿಕೃತಂ ಡಿಕ್ಚರಣಾಶೌಂಡಪ್ರಿಚ್ಛೇದಾಯಪ್ರಬಂಧಿಕಾವಸುಧಾಸುಧಾಂಧಗಣಗಣನಿ
ಯಮಂದಾರಮಂಜರಿಮಕರಂದಮಾಧುರಿಧುರೀಣವಾಗ್ಗುಂಫನಿಧಾನಪ್ರಚುರಪ್ರಬಂಧ
ನಿಬಂಧನಸ್ವಮಣ್ಣದೈರೆಯಚಕ್ರಶರಚರಿತ್ರಪರಿಶೀಲನಕಾರ್ತ್ರೆಯಗೋತ್ರಪಾವನರಾಜ
ಧರಾಕಾಂತರತ್ನಸಿಂಹಾಸಮುದ್ರಂ ಪ್ರತಿಬಿಂಬಮಹಿಮಸಿಂಹ ಪ್ರತಿಬಿಂಬ ಮಹೀಶೂರಪುರವ
ರಾಧೀಶ ರಾಜಾಧಿರಾಜ ಮಹಾರಾಜ ಕೃಷ್ಣರಾಜಸಾರ್ವಭೌಮವಿರಚಿತ ಶ್ರೀತತ್ತ್ವನಿಧ್ಯಾಖ್ಯ
ಗ್ರಂಥೇ ಮಹಾಕೈಲಾಸಮೂರ್ತ್ಯಾದಿ ಶಿವಮೂರ್ತಿಸ್ವರೂಪನಿರೂಪಣಂ ನಾಮ ತೃತೀಯೋ ನಿಧಿ
ಸ್ಸಂಪೂರ್ಣಃ ॥ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

ಶ್ರೀ

ಶಿವನಿಧ್ಯಾಖ್ಯನಿಧೌ ಸ್ವಪ್ರಕಟೋ
ವಿಷ್ಣುಂ ನಿಕಟಃ ॥ ಕೃಷ್ಣರಾಜೇಂದ್ರರಚಿತ
ಗ್ರಂಥೋಽಯಂ ವರ್ಧತಾಂ ಚಿರಂ ॥ ೧ ॥

ಶ್ರೀಮಚ್ಛಿವನಿಧಿಂ ಗತ್ವಾ ಮಂಗಳಾನ್ಯದದಾದರಾತ್ ಯಃ ಶಿವ
ಶ್ರೀಕೃಷ್ಣರಾಜವರ್ಮಾ ಮಂಗಳಾನ್ಯದದಾಮಿ ಯಾಕ್ತೇ ॥ ೧ ॥ ೧ ॥

ಯಃ ಶಿವನಿಧಿಂ ಪಠ್ಯಯಿತ್ವಾ ಪ್ರತಿಮೆಗಳ ವಿವರಣ ಶ್ಲೋಕ ॥ ೧ ॥ ಅಥ ತೃತೀಯ ಶಿವನಿಧ್ಯಾ
ಸ್ಥಿತಸ್ಥಪ್ರಮಾಣನಿಧಾಃ ಕಾರ್ಯಾಯೋಕ್ತ ಪ್ರಕರಣೇ ಪ್ರೋಕ್ತಾನ್ಯಾನಿ ದೇವತಾಃ ಪ್ರವಕ್ಷ್ಯಾಂ
ತೇಷಾಂ ವಾರಾಃ ಕ್ರಮಕೋಧುನಾ ಮಹಾಕೈಲಾಸಮೂರ್ತಿಸ್ಥಾಸ್ತತ್ವಾಚಾಮಹೋಸ್ತು
ಸ್ಸಾರದೇವಿಸ್ಥಿತಾಸ್ಸಾರಿಕೇರಾರತ್ನ ರವಿವಾಚಾಚರುಲನಾಚಾಚಿದ್ವಿಭುಜಾಗಂಗಾದೇವಿ ರತ್ನ
ರಾ ಅಷ್ಟೋರಮೂರ್ತಿ ದ್ವಾತ್ರಿಂಶದ್ಭುಜೋರಣ್ಯ ವಜ್ರಸ್ಥಾ ಅಲಂಗನೆಂದುಚೂಡ ಸ್ಥಾ
ನಿಲಕಂಠ ತ್ರಿಪುರಾಂತಕರು ಪ್ರಮೂರ್ತಿ ವೀರಭದ್ರವಾಗಹಿಕೋಮಾವಹೋಸ್ತಾತ್ಯಗದ್ವೋಜಾತ-
ಪಪ್ರಭುವಸ್ಥಾಪೋರೋವಾಮದೇವ ತತ್ಪುರುಷ ಅಘೋರ ಈಶಾನ ಜ್ವರದ್ವೋಜಾಕಾದಿಮೂರ್ತ
ಯಃ ತತ್ವರಂ ಕುಚಾಂಡೇಶಮೂರ್ತಿಸ್ಥಾ ಸ್ಥಾಂಡ ಯತ್ರಥಾ ಪ್ರಸ್ಥಾಂಡ ಯಸ್ಥಾ ಪ್ರ
ರಾಪಿ ವೃತ್ತಸ್ತ್ರೀವಾನಾಂದ ತ್ರಾಂತವತಂ ಪ್ರತ್ಯಕ್ಷಾಂತವನಾಮಾಂತಾರ ಪ್ರಿಯ ರತ್ನಾಂತಸ್ಥ
ಲಮೂರ್ತಾಂತವನಾಮಾಸ್ವ ಸಾರತ್ರಾಂತವವಿವಜಾತಾಳರಾಂತ ವನಂಜ್ಞಸ್ಥಾರಥಾಗಂ ತಾ

[illegible]

[illegible]

[illegible]

ಈ ಮೂರನೇ ಶಿವನಿಧಿಯಲ್ಲಿ ಉಕ್ತವಾಗಿರುವ ಪ್ರತಿಮೆಗಳು [illegible]

[illegible]



[illegible]

125b

श्रीमुम्मडिकृष्णराज ओडेयर् विरचितः

श्रीतत्त्वनिधिः

तृतीयः संपुटः

शिवनिधिः

संस्कृतमूलम्

श्रीतत्त्वनिधिः

तृतीयः संपुटः

शिवनिधिः

विषयानुक्रमणिका

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तृतीयः शिवनिधिः

अथ तृतीयस्य शिवनिधेः प्रारम्भः

95A अथ महाकैलासमूर्तिध्यानम् । शङ्करसंहितायाम् उपदेशकाण्डे प्रथमाध्याये —

मुनयः -

अस्ति मेरोरुदग्भागे महान्कैलासपर्वतः ।

समीपतोऽण्डभित्तेश्च भवतेति समीरितः 1

किं रूपोऽयं ऋषिश्रेष्ठ किं प्रमाणः किमुच्छ्रयः ।

एतत्सर्वमशेषेण वक्तुमर्हसि तापस 2

तदा —

इति तेषां समाकर्ण्य प्राह पौराणिकोत्तमः ।

सूतः —

शृणुत ब्राह्मणास्सर्वे गुह्याद्गुह्यतमं परं ॥ 3

अस्ति मेरोरुदग्भागे महान् कैलासपर्वतः ।

*साम्बस्य सगणस्यायं स भक्तस्येन्दुमौलिनः ॥ 4

संवासो योजनानां च विंशत्कोटिभिरायतः ।

औन्नत्यमेतद्द्विगुणमस्य ज्ञेयं द्विजोत्तमाः ॥ 5

नवरत्नमयं तस्य मध्ये शिखरमुत्तमम् ।

तत्रालयं महेशस्य नानारत्नविचित्रितम् ॥ 6

प्राकारगोपुराट्टालवलभीभिर्विराजितम् ।

तथा सिंहासने तत्र महान् शम्भुस्सदाशिवः ॥ 7

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* साम्बस्य देव्या सहितस्येत्यर्थः । तदुक्तं दक्षकाण्डे चत्वारिंशाध्याये - 'विराजते महादेव्या नित्यं मुदितमानस' इति

95A प्रफुल्लकमलोल्लासपञ्चविंशन्मुखोज्वलः ।
ऊर्ध्वकेशो विरूपाक्षः पञ्चाशत्करमण्डितः ॥ 8
फुल्लरक्ताम्बुजातश्रीनाभ्याङ्घ्रियुगलोज्वलः ।
अच्छस्फटिकरुद्राक्षनागाभरणभूषितः ॥ 9
अनेककोटिसूर्याभस्सच्चिदानन्दविग्रहः ।
अप्राकृततनुःश्रीमान् लक्ष्यलक्षणवर्जितः ॥ 10
यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।
गङ्गाश्रयजटाजूटश्चन्द्ररेखाविभूषितः ॥ 11
भस्मोद्धूलितसर्वाङ्गो व्यालयज्ञोपवीतवान् ।
कपालमालाधारी च व्याघ्रचर्माम्बरावृतः ॥ 12
प्रतिवक्त्रं त्रिणयनो गजचर्मोत्तरीयवान् ।
प्रसार्य दक्षिणं पादं कुञ्चयित्वेतरं परं ॥ 13
अभयं चक्रशूले च टङ्कबाणौ गदाम्बुजे ।
खड्गतोमरशक्तीश्च परशुप्रासपन्नगान् ॥ 14
हलाङ्कुशाक्षमालाश्च शतघ्नीं ध्वजदण्डकौ ।
वज्रकुंतास्थिदंष्ट्राश्वक्रकचं भिण्डिवालकम् ॥ 15
पञ्चविंशतिभिर्हस्तैर्दधानो दक्षिणैश्शुभैः ।
वरचापौ मृगं शङ्खं खेटपाशपरश्वधान् ॥ 16
मुद्गरं डमरुं घंटां रुद्रवीणां च पुस्तकम् ।
कपालमुण्डखट्वाङ्गभृशुण्डीपरिघान्यपि ॥ 17
फलकं पट्टसं वेत्रं कमण्डलुहुताशनौ ।
कर्तरीं मुसलं पिञ्छं बिभ्रद्वामैः कराम्बुजैः ॥ 18
महान् सदाशिवः सोऽयं राजते तत्र पर्वते ।
शक्तयः पञ्चविख्याता रुद्राश्च बहवस्तथा ॥ 19

सिद्धाश्च ऋषयस्सर्वे परितस्समुपासते ।
सर्वैश्वर्येण सम्पन्नस्सर्वव्यापी सनातनः ॥ 20
सेवितं परिवारैश्च स्वस्वकार्यसमुद्यतैः ।
आवृत्य रत्नशिखरमेतदन्यान्यपि द्विजाः ॥ 21
95B एकादशातिरम्याणि सूर्यकान्तमयान्यहो ।
मूर्तयः पञ्च तेष्वन्याश्शम्भोष्षडपि मूर्तयः ॥ 22
निवसन्ति क्रमेणैता निवसन्ति द्विजोत्तमाः ।
एतान्यपि परीवृत्य चन्द्रकान्तानि भूसुराः ॥ 23
एकोत्तरशतं तानि शिखराणि शिवस्य हि ।
यत्र वेदेश्वराश्चाष्टौ मूर्तयोऽपि महेशितुः ॥ 24
शक्तयो नव संख्याकाश्शम्भोर्देवविभूतयः ।
एताश्च पञ्चविंशत्यो मूर्तयोऽतिमनोहराः ॥ 25
मातृकाश्चैव पञ्चाशत्संख्याका निवसन्ति हि ।
एकोत्तरसहस्रं च शिखराण्यभितो द्विजाः ॥ 26
अग्निकान्तानि सर्वाणि तान्येतानि महेशितुः ।
अष्टोत्तरशतं चात्र ताण्डवेशस्य मूर्तयः ॥ 27
सप्तकोटिमहामन्त्राः प्राप्ताश्चेशस्वरूपतां ।
निवसन्ति महादेवं ध्यायन्तो हृदयाम्बुजे ॥ 28
एतेषां भूसुरा बाह्ये दशसाहस्रसंख्यया ।
तथैव चैकोत्तरया शिखराणि महान्ति हि ॥ 29
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96A श्रीसूत उवाच —

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ऊर्ध्वं ज्वलति वह्निश्च स्वर्गं रक्षति वृत्रहा ।
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96B/1 **महाकैलासमूर्तिवर्णनानन्तरम् अन्ते तत्प्रतिमा लिखिता अस्ति**

इति श्रीस्कान्दे महापुराणे शङ्करसंहितायां उपदेशकाण्डे द्वितीयोऽध्यायः

97A/1 **अथ महेश्वरध्यानम् । शिवपञ्चाक्षरीमन्त्रे —**

शान्तं पद्मासनस्थं शशधरमकुटं पञ्चवक्त्रं त्रिणेत्रं
शूलं वज्रं च खड्गं परशुमभयदं दक्षभागे वहन्तम् ।
नागं पाशं च घंटां प्रलयहुतवहं साङ्कुशं वामभागे
नानालङ्कारयुक्तं स्फटिकमणिनिभं पार्वतीशं नमामि ॥

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अष्टपत्रं महाभागा कर्णिकायां सुसंस्थिता ॥ 85

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तस्या अन्यौ करौ कार्यौ बिल्वशङ्खधराविति ॥ **औचित्यात् मरकतवर्णः** 87

97B/1 **अथ केतारेश्वरध्याम्*। व्रतार्के केतारेश्वरकल्पे —**

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97B/2 **अथ स्वर्णगौरीध्यानम् । व्रतार्के स्वर्णगौरीकल्पे —**

स्वर्णगौरीं शिवां ध्यायेत्स्वर्णपद्मासने स्थिताम् ।
पाशांकुशवराभीतीर्दधानां शिववल्लभाम् ॥ **गौरी तु काञ्चनवर्णा** 92

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सितमकरनिषण्णां शुभ्रवर्णां त्रिणेत्रां
करधृतकलशोद्यत्सोत्पलामत्यभीष्टाम् ।

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* मूलमातृकायां केदारेश्वर इति स्थाने केतारेश्वरः इत्यस्ति । अतः सर्वत्र स एव पाठः स्वीकृतः ।

विधिहरिहररूपां सेन्दुकोटीरजुष्टां
कलितसितदुकूलां जान्हवीं तां नमामि ॥ श्वेतवर्णः 93

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चर्तुभुजां त्रिणेत्रां च नदीनदनिषेविताम्
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सुधाप्लावितभूपृष्टां दिव्यगन्धानुलेपनाम् ॥
त्रैलोक्यपूजितपदां देवर्षिभिरभिष्टुताम् । श्वेतवर्णः 96

98A/1 अथ द्वात्रिंशद्भुजाघोरमूर्तिध्यानम् ।
शिवतत्त्वरत्नाकरे कामिकागमे वातुलागमे च —

एकवक्त्रं सदानन्दं द्वात्रिंशद्भुजसंयुतम् ।
जटामकुटसंयुक्तं त्रिणेत्रं चन्द्रशेखरम् ॥ 97
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वरं च फलकं चैव टङ्कं पाशं च मुद्गरम् ।
नागमग्निं मृगं घण्टां धनुश्च कटिहस्तिकम् ॥ 100
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अघोरमूर्तिं नीलाभं रुण्डमालाविभूषितम् ॥
कालमुण्डस्य शिरसि स्थितं सर्वाभयप्रदम् । नीलवर्णः 101

एतदघोरमूर्तिपीठस्थद्वात्रिंशद्देवतानां नवशक्तिदेवतानां च नामानि लक्षणानि च एतच्छिवनिधेः अन्ते लिखितानि

शिवतत्त्वरत्नाकरे पञ्चमकल्लोले दशमस्तरङ्गः

98A/2 अथ दशभुजाघोरमूर्तिध्यानम् । पाञ्चरात्रे —

परशुं डमरुं खड्गखेटौ बाणशरासने ।
शूलं कपालमभयवरौ दधतमिष्टदम् ॥ 102
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अहिभूषितसर्वाङ्गं तमघोरमुपास्महे ॥ नीलवर्णः 103

98A/3 अथ आलिङ्गनचन्द्रशेखरध्यानम् । कारणागमे —

अरुणकरनिभाङ्गं चन्द्रचूडं त्रिणेत्रं
परशुहरिणयुक्तं गौरिमालिङ्ग्य वामे ।
अभयवरदहस्तं हारकेयूरभूषं
सितकमलदलोर्ध्वे सुस्थितं तं नमामि ॥ अरुणवर्णः 104

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98B/2 **अथ रुद्रमूर्तिध्यानम् । पाञ्चरात्रे —**

कैलासाभं पञ्चवक्त्रं देव्या युक्तं त्रिलोचनं ।
नीलकण्ठं सर्पभूषं व्याघ्रचर्माम्बरावृतम् ॥ 107
अक्षमालावराभीतिकमण्डलुलसत्करं ।
चन्द्रगङ्गाजटाजूटं रुद्रं तं प्रणमाम्यहम् ॥ श्वेतवर्णः 108

98B/3 **अथ परिवारउमामहेश्वरध्यानम् । कारणागमे —**

वामे शैलसुता पुरस्तु वृषभः पश्चात्सुरेन्द्रादयो
दैत्यारिश्च विधिश्च पार्श्वदलयोर्वाय्वादिकोणेषु च ।
वीरस्कन्दगजास्यभैरवयुतं शास्ताशिलादात्मभू-
चण्डेड्रावणबाणभृङ्गिरिटियुक्शम्भुं भजे पाण्डुरम् ॥ श्वेतवर्णः 109

99A/1 **अथ सभापतिमूर्तिध्यानम् । कारणागमे —**

कैलासशैलशिखरे त्रिजगज्जनित्रीं
गौरीं निवेश्य कनकाञ्चितरत्नपीठे ।
नृत्यन्तमादिपुरुषं शशिशेखरं तं
देवाः प्रदोषसमयेऽनुभजन्ति सर्वे ॥ 110

ब्रह्मा तालधरो हरिस्सपटहो वीणाकरा भारती
वंशद्वन्द्वयुतौ सुभास्वरकरौ मार्ताण्डसोमौ शुभौ ॥
गीतौ तुम्बुरुनारदौ समुरजौ नन्दीकुमारौ तथा ।
रुद्रो नृत्तकरस्स्वभावजनितं नाट्यं सदा पातु नः ॥ 111

औचित्यात् शुभ्रवर्णः

99A/2 **अथ सद्योजातादिपञ्चमूर्तिध्यानम् । शैवे कारणागमे —**

तत्र सद्योजातमूर्तिध्यानम् —

कुन्देन्दुशङ्खस्फटिकावभासो
वेदाक्षमालावरदाभयाङ्कः ।
त्र्यक्षश्चतुर्वक्त्र उरुप्रभावः
सद्योऽधिजातोऽवतु मां प्रतीच्याम् ॥ 1 ॥ **श्वेतवर्णः** 112

99A/3 **अथ वामदेवमूर्तिध्यानम् । शैवे कारणागमे —**

वराक्षमालाभयटङ्कहस्त-
सरोजकिञ्जल्कसमानवर्णः ।
त्रिलोचनश्चारुचतुर्मुखो मां
पायादुदीच्यां दिशि वामदेवः ॥ 2 ॥ **कनकवर्णः** 113

99B/1 **अथ अघोरमूर्तिध्यानम् । शैवे कारणागमे —**

कुठारवेदांकुशपाशशूल-
कपालढक्काक्षगुणान् दधानः ।
चतुर्मुखो नीलरुचिस्त्रिणेत्रः
पायादघोरो दिशि दक्षिणस्याम् ॥ 3 ॥ **नीलवर्णः** 114

99B/2 **अथ तत्पुरुषमूर्तिध्यानम् । शैवे कारणागमे —**

प्रदीप्तविद्युत्कनकावभासो
विद्यावराभीतिकुठारपाणिः ।
चतुर्मुखस्तत्पुरुषस्त्रिणेत्रः
प्राच्यां स्थितो रक्षतु मामजस्रम् ॥ 4 ॥ **कनकवर्णः** 115

99B/3 अथ ईशानमूर्तिध्यानम् । शैवे कारणागमे —

वेदाभयेष्टाङ्कुशपाशटङ्क-
कपालढक्काक्षकशूलपाणिः ।
सितद्युतिः पञ्चमुखोऽवतान्माम्
ईशान ऊर्ध्वं परमप्रकाशः ॥ 5 ॥ श्वेतवर्णः 116

99B/4 अथ अमृतमृत्युञ्जयमूर्तिध्यानम् । कारणागमे —

चन्द्रोपरिष्टात्सम्बद्धपद्मासनविराजितम् ।
चन्द्रवर्णं स्रवद्दिव्यामृतचन्द्रकलाधरम् ॥ 117
योगमुद्रैकसम्बद्धाधरहस्तद्वयान्वितम् ।
अमृतापूर्णकनककलशाप्तकरद्वयम् ॥ 118
सोमसूर्याग्निनेत्रं च बद्धपिङ्गजटाधरम् ।
नागाभरणसंभूषं नागयज्ञोपवीतिनम् ॥ 119
व्याघ्रचर्माम्बरधरं देवं भक्तानुकम्पिनम् ।
भस्मानुलेपनं रुद्रं मृत्युंजयमिमं स्मरेत् ॥ शुभ्रवर्णः 120

100A/1 अथ मृत्युञ्जयध्यानम् । शैवागमे —

दलत्सरोजमध्यस्थं चन्द्रसूर्याग्निलोचनम् ।
मौलिबद्धेन्दुविगलदमृतार्द्रं सितद्युतिम् ॥ 121
मुद्रां पाशं पुस्तकं च बिभ्राणं चाक्षसूत्रकम् ।
भक्तार्तिहरमीशानं मृत्युञ्जयमुपास्महे ॥ श्वेतवर्णः 122

साद्गुण्यमृत्युञ्जयः

100A/2 अथ चण्डेशध्यानम् । कारणगमे —

कृष्णं सुभद्रचतुराननमिन्दुचूडं
शार्दूलचर्मवसनं जटिलं त्रिणेत्रम् ।
टङ्कं च शूलमभयं जपमालिकां च
विभ्राणमेकमनसा सततं स्मरामि ॥ कृष्णवर्णः 123

100A/3 अथ सप्तताण्डवमूर्तिध्यानम् । शैवे कारणागमे —
एतेषां नामानि च आनन्दताण्डवादिक्रमेण —

आनन्दताण्डवः पूर्वः सन्ध्याताण्डव उत्तरः ।
उमाताण्डव इत्यन्यः गौरीताण्डव एव च ॥ 124
कालिकाताण्डवोऽप्यन्यष्षष्ठस्त्रिपुरताण्डवः ।
संहारताण्डवस्त्वन्यः इत्येते सप्त ताण्डवाः ॥ 125

100A/3 तत्र आनन्दताण्डवध्यानम् —

चतुर्भुजं त्रिणेत्रं च प्रसारितजटान्वितम् ।
गौरवर्णसमायुक्तं बर्हिपिञ्छसमन्वितम् ॥ 126
मौलौ दक्षिणदत्तूरमर्धचन्द्रसमन्वितम् ।
दक्षिणे स्वजटाग्रे तु जाह्नवी परिमण्डितम् ॥ 127
पत्रं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् ।
सर्वाभरणसंयुक्तमुपवीतसमन्वितम् ॥ 128
व्याघ्राजिनाम्बरोपेतं पादकिंकिणिशोभितम् ।
भुजं प्रसारितं वामे दक्षिणेऽभयहस्तकम् ॥ 129
डमरुं सव्यहस्ते तु वह्निं वै वामहस्तके ।
वक्रं तु दक्षिणं पादमपस्मारोपरिस्थितम् ॥ 130

ऊर्ध्वे तु वामपादं तु पादाग्रं दक्षिणानुगम् ।
आनन्दताण्डवं प्रोक्तं सन्ध्याताण्डवमुच्यते ॥ 1 ॥ गौरवर्णः 131

100B/1 अथ सन्ध्याताण्डवमूर्तिध्यानम् । शैवे कारणागमे —

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
अभयं डमरुं सव्ये वामे पिञ्छं सविस्मयम् ॥ 132
अपस्मारं विना पीठे वामाङ्घ्रिं कुञ्चितं स्थितम् ।
ऊर्ध्वे तु दक्षिणं पादमपसव्यानुगं पदम् ॥ 133
तत्पादं कुञ्चितं वाथ सर्पकंकणभूषितम् ।
सन्ध्याताण्डवमेवं स्यादुमाताण्डवमुच्यते ॥ 2 ॥ गौरवर्णः 134

वर्णादिकं पूर्ववत्

100B/2 अथ उमाताण्डवमूर्तिध्यानम् । शैवे कारणागमे —

एकवक्त्रं त्रिणयनं जटामण्डलभूषितम् ।
गौराङ्गं षड्भुजोपेतम् अभयं डमरुं तथा ॥ 135
शूलं दक्षिणपार्श्वे तु कपालं विस्मयं तथा ।
गजहस्तोपमं हस्तं सव्यपार्श्वानुगं करं ।
तमेव वामपादं तु अपस्मारोपरि स्थितम् ॥ 136
उद्धृतं दक्षिणं पादं वामपादानुगं तथा ।
वामपार्श्वे उमादेवी सहितं जाह्नवीयुतम् ॥ 137
सर्वाभरणसंयुक्तं व्याघ्रचर्मोत्तरीयकम् ।
उमाताण्डवमेवोक्तं गौरीताण्डवमुच्यते ॥ 3 ॥ गौरवर्णः 138

शिष्टं पूर्ववत्

101A/1 अथ गौरीताण्डवमूर्तिध्यानम् । शैवे कारणागमे —

शान्तं चतुर्भुजोपेतं रक्तवर्णं स्मिताननम् ।
करोटीं बकपुष्पं च दत्तूरं चार्कपुष्पकम् ॥ 139
बालचन्द्रजटाजूटं सुविकीर्णजटान्वितम् ।
सर्पकङ्कणसंयुक्तमपस्मारोपरि स्थितम् ॥ 140
दक्षिणं कुञ्चितं पादं वामपादं तदूर्ध्वकम् ।
सव्ये तु पूर्वमभयं अन्ये डमरुकं करे ॥ 141
अन्यस्मिन्व्यालपूर्वं तु अपरे वह्निपात्रकम् ।
वामे गौरीसमायुक्तमवामे नन्दिकेश्वरम् ॥ 142
सुविकीर्णजटाभारं जटामकुटसंयुतम् ।
वामे मौलिसमायुक्तं शेषं प्रथमनृत्तवत् ॥
गौरीताण्डवमित्युक्तं कालिकाताण्डवं शृणु ॥ 4 ॥ रक्तवर्णः 143

101A/2 अथ कालिकाताण्डवमूर्तिध्यानम् । शैवे कारणागमे —

एकवक्त्रं द्विनयनं जटासंकीर्णमस्तकम् ।
भुजाष्टकसमायुक्तं सव्यपादं समुद्धृतम् ॥ 144
सवक्त्रं वामपादं तु अपस्मारोपरि स्थितम्
अभयं शूलपाशं च डमरुं दक्षिणे करे ॥ 145
कपालं चाग्निपात्रं च घंटां वामकरे वरम् ।
गजहस्तोपमं हस्तं प्रसार्य दक्षिणानुगम् ॥ 146
सर्वलक्षणसंयुक्तं शेषं प्रथमनृत्तवत् ।
कालिकाताण्डवं प्रोक्तं वक्ष्ये त्रिपुरताण्डवम् ॥ 5 ॥ गौरवर्णः 147

101B/1 **अथ त्रिपुरताण्डवमूर्तिध्यानम् । शैवे कारणागमे —**

दोर्भिष्षोडशभिर्युक्तं वामे गौरीसमाश्रितम् ।
स्कन्दं दक्षिणपार्श्वे तु सव्यहस्ते धृताञ्जलिम् ॥ 148
अभयं डमरुं चैव वज्रं शूलं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वै दक्षिणे करे ॥ 149
सव्यानुगं करं चैव वामे पूर्वकरं तथा ।
अनलं पुस्तकं चैव वरदं केतुखेटकम् ॥ 150
घंटां चैव कपालं च वामपार्श्वेऽष्टभिः करैः ।
सर्वलक्षणसंयुक्तं शेषं प्रथमनृत्तवत् ॥
त्रैपुरं ताण्डवं प्रोक्तं संहारं च ततः शृणु ॥ 6 ॥ **गौरवर्णः** 151

101B/2 **अथ संहारताण्डवमूर्तिध्यानम् । शैवे कारणागमे —**

त्रिणेत्रं चाष्टहस्तं च सुविकीर्णजटान्वितम् ।
कुञ्चितं वामपादं च अपस्मारोपरि स्थितम् ॥ 152
उद्धृतं दक्षिणं पादं व्याघ्रचर्मोत्तरीयकम् ।
अभयं शूलपाशे च डमरुं दक्षिणे करे ॥ 153
कपालं चाग्निपात्रं च तथा विस्मयहस्तकम् ।
गजहस्तोपमं वामे चतुर्दोर्भिस्समन्वितम् ॥ 154
गजहस्तोपमं सव्यमपसव्यानुगं तथा ।
नन्दीशं सव्यभागे तु वामे गौरीसमन्वितम् ।।
सप्तमं नृत्तमाख्यातं जगद्वृद्धिकरं भवेत् ॥ 7 ॥ **गौरवर्णः** 155

शिष्टं प्रथमनृत्तवत्

102A/1 अथ भवाद्यषृमूर्तिध्यानम् । शैवागमे शेखरे—

एतेषां पत्नीनां पुत्राणां रूपलक्षणनामानि च हेमाद्रौ दानखण्डे रुद्राष्टकदानविधौ च —

तत्र शैवागमशेखररीत्या भवाद्यष्टमूर्तिध्यानम् —

भवश्शर्वस्तथेशानः पशुपत्युग्रकौ तथा ।
रुद्रो भीमो महादेवः कीर्तितास्त्वष्टमूर्तयः ॥ 156
चतुर्भुजास्त्रिणेत्राश्च जटामकुटधारिणः ।
वराभयकराश्चैव टङ्ककृष्णधरास्तथा ॥ 157
सर्वाभरणसंयुक्ता रक्तक्षौमधरा इमे ।
शुक्लं श्यामं च रक्तं च कृष्णं गोक्षीरसन्निभम् ॥
काश्मीरं विद्रुमं नीलं भवादीनां च वर्णकम् । 158

102A/1 भवाद्यष्टमूर्तीनाम् एकरूपत्वात् एकैव प्रतिमा लिखितास्ति

1. भवमूर्तिः - शुक्लवर्णः
2. शर्वमूर्तिः - श्यामवर्णः
3. ईशानमूर्तिः - रक्तवर्णः
4. पशुपतिमूर्तिः - कृष्णवर्णः
5. उग्रमूर्तिः - गोक्षीरवर्णः
6. रुद्रमूर्तिः - काश्मीरवर्णः
7. भीममूर्तिः - विद्रुमवर्णः
8. महादेवमूर्तिः - नीलवर्णः

रुद्राष्टकदानविधिः । हेमाद्रौ दानखण्डे —

शृणु देवमुने गुह्यं दानं सर्वार्थदं नृणाम् ।
रुद्राष्टकमिति ख्यातं तत्पत्नीपुत्रसंयुतम् ॥ 159

102A मध्ये चतुर्मुखोपेतं इति मे भगवान् हरिः ।
यथाह पूर्वं तत्सर्वं वदामि तव नारद ॥ 160
रुद्रो भवश्च शर्वश्च ईशः पशुपतिस्तथा ।
भीम उग्रो महादेव एते रुद्राः प्रकीर्तिताः ॥ 161
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105A/1 अथ भिक्षाटनमूर्तिध्यानम् । शैवे कारणागमे —

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105A/1 गुण्डोदरमूर्तिध्यानम् —

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105A/2 **अथ कामदहनमूर्तिध्यानम् । शैवे कारणागमे —**

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105B/1 पादं कुञ्चितवाममुद्रिततलं कालस्य वक्षःस्थले
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105B/1 अङ्गमूर्तयः —

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105B/2 अथ त्रिपुरारिमूर्तिध्यानम् । शैवे कारणागमे —

चतुर्भुजं त्रिणेत्रं च मृगं परशुधारिणम् ।
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106A/1 **अथ जलंधरमूर्तिध्यानम् । शैवे कारणागमे –**

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106A/2 **अथ ब्रह्मशिरच्छेदनमूर्तिध्यानम् । शैवे कारणागमे –**

गौरवर्णं त्रिणेत्रं च जटामौलिविराजितम् ।
ताटङ्ककुण्डलं सव्यवामकर्णे दधानकम् ॥ 248
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106B/1 अथ गजासुरसंहारमूर्तिध्यानम् । शैवे कारणागमे —

स्थित्वा हस्तिशिरोर्ध्वसव्यचरणं वामाङ्गवक्षो धृतं
पुच्छोर्ध्वावृतचर्म उद्धृतकरे शूलासिशृङ्गोज्वलम् ।
टङ्कं कृष्णमृगं धरं परकरे भीष्माननेन्दुप्रभं
वामे गौरिभियोन्मुखी सुतयुतं सूच्याढ्यहस्तं हरम् ॥ १२ ॥ श्वेतवर्णः 250

106B/2 अथ वीरभद्रमूर्तिध्यानम् । शैवे कारणागमे —

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भद्रकालीसमं खड्गं कपालं पादुके न्यसेत् । नीलवर्णः

106B/2 दक्षब्रह्मस्वरूपम् —

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107A/1 अथ हर्यर्धमूर्तिध्यानम् । शैवे कारणागमे —

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सव्ये टङ्काभयं स्यादितरकरयुगे शङ्खकौमोदकीं वा
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फालार्धे लोचनार्धाकलितसमपदं शुभ्रयज्ञोपवीतं
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107A/2 **अथ अर्धनारीश्वरमूर्तिध्यानम् । शैवे कारणागमे —**

चतुर्भुजं त्रिणेत्रं च शिवांशं दक्षपार्श्वके ।
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107B/1 **अथ किरातार्जुनमूर्तिध्यानम् । शैवे कारणागमे —**

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं दिव्याम्बरसमावृतम् ॥ 263
धनुर्बाणयुतं रक्तं कृष्णापरशुसंयुतम् ।
उपवीतसमायुक्तं समभङ्गितनुं कुरु ॥ 264
वामे गौरीसमायुक्तं दक्षिणे त्वर्जुनं स्थितम् ।

107B/1 **अर्जुनस्वरूपम् —**

एकवक्त्रं द्विनयनं जटामकुटसंयुतम्
सर्वाभरणसंयुक्तं कृताञ्जलिपुटं स्थितम् ।
एवं किरातमाख्यातं कङ्कालमधुनोऽच्यते ॥ १६ ॥ 265

देवस्य रक्तवर्णः । अर्जुनस्य श्यामवर्णः ।

107B/2 **अथ कङ्कालमूर्तिध्यानम् । शैवे कारणागमे —**

भस्मलेपं त्रिपुण्ड्रं रुचिरमणिलसत्पिञ्छकङ्कालदक्षं
टङ्कं वामे कराब्जे दधतमखिलसत्सान्द्रसिन्दूरशोभम् ।
शूलं कृष्णमृगास्यलम्बितकरं बद्धेन्दुचूडाहरं
वन्दे देववृषेश्वरैः परिवृतं वैय्याघ्रचर्माम्बरम् ॥ 266

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
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सर्वाभरणसंयुक्तं यज्ञसूत्रोत्तरीयकम् ।
शङ्खं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् ॥ 268

किञ्चित्प्रहसितास्यं च नानालीलासमावृतम् ।
छुरिकां दक्षकट्यां तु दधानं भूतसंयुतम् ॥ 269
भिक्षान्नमोचनायातमृगपक्ष्यादिसंयुतम् ।
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कपालं शिरसि न्यस्य देववामे तु संस्थितम् ।
एवं कङ्कालमाख्यातं चण्डेशानुग्रहं शृणु ॥ १७॥ 271

देवस्य रक्तवर्णः । भूतस्य कृष्णवर्णः

108A/1 **अथ चण्डेशानुग्रहमूर्तिध्यानम् । शैवे कारणागमे —**

चण्डेशं पीतवर्णं युगकरसहितं दक्षहस्ते च टङ्कं
वामे कृष्णं दधानं वरकरसहितं पार्वतीं वामभागे ।
चण्डेशस्योत्तमाङ्गे प्रतिनिहितकरं दक्षभागे त्रिणेत्रं
सर्वालङ्कारयुक्तं शशिशकलधरं गङ्गया युक्तमीडे ॥ 272

देवस्य दक्षभागे तु चण्डेशं तु प्रकल्पयेत् ।
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देवं शिरसि चण्डस्य लीलया परिशोभितम् ।
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108A/2 अथ विषापहरमूर्तिध्यानम् । शैवे कारणागमे —

एकवक्त्रं त्रिणयनं जटामकुटसंयुतम् ।
चतुर्बाहुं सुरक्तं च मृगं परशुधारिणम् ॥ 276
दक्षहस्ते गरं धृत्वा पानोन्मुखमदेक्षणम् ।
वरदं वामहस्ते तु सर्वालङ्कारसंयुतम् ॥
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कण्ठे निपीड्य स्थितसव्यलम्बां
चिन्ताकुलामीश्वरसेष्टदायीम् ॥ 278
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108B/1 अथ चक्रदानमूर्तिध्यानम् । शैवे कारणागमे —

विष्णुस्त्वीशपुरःस्थितोऽलिकरो देवस्य पादाब्जयोः
स्वाक्षौ स्थाप्य लसत्सुमाल्यमनिशं पीताम्बरं कौस्तुभम् ।
स्थित्वा भावपुरस्सरं पशुपतिं पद्माक्ष इत्याख्यया
टङ्कं कृष्णमृगं वरेण सहितं चक्रप्रदानं भजे ॥ 280

एकवक्त्रं त्रिणेत्रं च जटामकुटसंयुतम् ।
एणापरशुसंयुक्तं वरदं चैव वामके ॥ 281
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देवस्य वामभागे तु श्यामरूपं सुसंस्थितम् ॥ 282
सर्वाभरणसंयुक्तं पीतवस्त्रोत्तरीयकम् ।

शङ्खचक्रसमायुक्त मुत्तरे चाञ्चलिं न्यसेत् ॥
एवं लक्षणसंयुक्तं विष्णुरूपमिहोच्यते ॥ २० ॥ 283

देवस्य औचित्यात् श्वेतवर्णः । विष्णोः श्यामवर्णः ।

108B/2 **अथ विघ्नेश्वरवरप्रसन्नमूर्तिध्यानम् । रौरवे कारणागमे च —**

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
अभयं शिरसि न्यस्य वरदं वामस्तके ॥ 284
कृष्णापरशुसंयुक्तं विघ्नेशो दक्षिणे स्थितः ।
शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥ 285
सर्वाभरणसंयुक्तं श्यामवर्णं सुशोभितम् ।
देवस्य वामपार्श्वे तु देवीं प्रहसिताननाम् ॥ 286
सर्वालङ्कारसंयुक्तां सव्ये तूत्पलधारिणीम् ।
वामे वरदसंयुक्तां द्विभुजां च त्रिणेत्रकाम् ॥ 287
दक्षिणे शयनं पादं वामपादं तु लम्बितम् ।
एकपीठस्थितां देवीमुमास्कन्दोक्तवत्कुरु ॥ 288

विघ्नेशं रक्तवर्णं च किरीटमकुटान्वितम् ।
नमस्काराञ्जलिं हस्तं पाशाङ्कुशसमन्वितम् ॥ 289
सर्वलक्षणसंयुक्तं सर्वाभीष्टफलप्रदम् ।
विघ्नप्रसादमित्युक्तं सोमास्कन्दमथ शृणु ॥ २१ ॥ 290

देवस्य देव्याशच श्यामवर्णः । विघ्नेश्वरस्य रक्तवर्णः ।

109A/1 अथ सोमास्कन्दमूर्तिध्यानम् । शैवे कारणागमे —

उद्यद्भानुनिभं चतुष्करयुतं केयूरहारादिभिः
दिव्यं वस्त्रधरं जटामकुटकं सच्छोभिनेत्रत्रयम् ।
वामे गौरियुतं सुखासमुभयोर्मध्ये कुमारं स्थितं
सोमास्कन्दविभुं मृगाभयवरान् टङ्कं दधानं भजे ॥ 291

सोमास्कन्देश्वरं प्रोक्तं भोगशक्तिसमन्वितम् ।
चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ॥ 292
सर्वाभरणसंयुक्तं वरदाभयहस्तकम् ।
कृष्णटङ्कसमायुक्तं दक्षिणे वामकेऽपि च ॥ 293
पत्रं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् ।
उपवीतधरं चैव शयनं वामपादकम् ॥ 294
लम्बितं दक्षिणं पादं वामे गौरीसमायुतम् ।
तयोर्मध्यगतं स्कन्दं सर्वलक्षणसंयुतम् ॥ 295
सोमास्कन्दमिति प्रोक्तं गङ्गाचन्द्रसमन्वितम् ।
सोमास्कन्दस्य पार्श्वे तु भोगशक्तिश्च वामके ॥ 296
वीरं तु दक्षिणे पार्श्वे आसीनं वा स्थितं तु वा ।
पञ्चविंशतिमूर्तीनां सोमास्कन्दो विशेषतः ॥
उत्सवारम्भकाले तु सोमास्कन्दो विशेषतः । 297

109A/1 देवीध्यानम् —

सव्योत्पलधरां देवीं वामे वरदसंयुताम् ।
शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥ 298

109A/1 स्कन्दः —

बालरूपस्थितं स्कन्दं द्विनेत्रं द्विभुजान्वितम् ।
सरलाब्जधरं हस्ते सर्वाभरणंभूषितम् ॥
सोमास्कन्दमिति प्रोक्तमेकपादं ततः शृणु ॥ २२ ॥ 299

देवस्य रक्तवर्णः । देव्याश्श्यामवर्णः । स्कन्दस्य नीलवर्णः ।

109B/1 **अथ एकपादमूर्तिध्यानम् । शैवे कारणागमे —**

ध्यायेत्कोटिरविप्रभं त्रिणयनं शीतांशुगङ्गाधरं
हस्ते टङ्कमृगं वराभयकरं पादैकयुक्तं विभुम् ।
शम्भोर्दक्षिणवामकक्षभुजयोर्ब्रह्माच्युताभ्यां स्थितं
तत्तल्लक्षणमायुधैः परिवृतं हस्तद्वये चाञ्जलिम् ॥ 300

ब्रह्माण्डप्रलये सुसंस्थितपदं ब्रह्माण्डमध्यस्थितम्
ह्येवं लक्षणसंयुतं पुरहरं पादैकमूर्तीकृतम् ॥
एकपादमिति ख्यातं सुखासीनं ततः शृणु ॥ २३ ॥ 301

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109B/2 **अथ सुखासीनमूर्तिध्यानम् । शैवे कारणागमे —**

अरुणाभसुभस्मविलेपनधृद्धरिणीवरटङ्कवराभयदम् ।
अरुणाम्बरशोभिलसच्छुभदं गुणनेत्रसुखासनरूपमिदम् ॥ 302

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
अभयं दक्षिणे हस्ते वरदं वामहस्तके ॥ 303

कृष्णापरशुसंयुक्तं वामदक्षिणहस्तयोः ।
शयानं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥ 304
उमासहितवत्सर्वं स्कन्दगौरीविवर्जितम् ।
सुखसीनमिति प्रोक्तं व्याख्यानं तु ततः शृणु ॥ २४ ॥ **रक्तवर्णः** 305

110A/1 **अथ दक्षिणामूर्तिध्यानम् । शैवे कारणागमे —**

भूतिव्यापाण्डुराङ्गश्शशिशकलधरो ज्ञानमुद्राक्षमाला-
वीणानागैर्विराजत्करकमलधरो योगपट्टाभिरामः ।
व्याख्यापीठे निषण्णः सकलमुनिवरैस्सेवितस्सुप्रसन्नः
सव्यालः कृत्तिवासास्सकलशुभतनुर्दक्षिणामूर्तिरीशः ॥ 306

दक्षिणे जमदग्निश्च वसिष्ठो भृगुनारदौ ।
भरद्वाजश्शौनकश्च ह्यगस्त्यो भार्गवस्तथा ॥ 307
वामभागे विधातव्याः किन्नराद्यैस्सुसेविते ।
कैलासपर्वते तस्मिन्वटवृक्षस्य मूलके ॥ 308
आसीनं सकलेशं तु शान्तरूपं महेश्वरम् ।
दक्षिणामूर्तिरित्युक्तं लिङ्गोद्भवमथ शृणु ॥ २५ ॥ 309

शुभ्रवर्णः । अतः अपस्मारं शाययेत् ।

एतेषां चन्द्रशेखरमूर्तिप्रभृतीनां पञ्चविंशतिलीलामूर्तीनाम् अवतारनिमित्तकाः कारणप्रभावाः सर्वेऽपि वातुलागमे स्पष्टं कथिताः

110A/2 **अथ महालिङ्गोद्भवमूर्तिध्यानम् । शैवे कारणागमे**

लिङ्गाकारस्य मध्ये तु चन्द्रशेखरवत्स्थितम् ।
नालकाधः स्थितं पादं लिङ्गोद्भवसमन्वितम् ॥ 310
विरिञ्चिर्हंसरूपेण चोर्ध्वगो वामपार्श्वके ।
दक्षे वराहरूपस्य रूपेणाधो गतो हरिः ॥ 311

वामदक्षिणपार्श्वस्थौ कृताञ्जलिसमन्वितौ ।
स्वरूपेण द्विपादस्थावजविष्णू विभोः परे ॥
एवं लिङ्गावतारं तु सर्वशान्तिकरं सदा । 312

तुङ्गाङ्गविस्तृततनतां सकलम्बमानैः
संपन्नचिह्नभुजभूषणवर्णभेदैः ।
शोभान्वितं शुभकरं सकलप्रजानाम्
ऐश्वर्यसंपदभिवृद्धिकरं विदद्यात् ॥ 313

पक्षान्तरे शुभ्रवर्णोऽपि प्रसिद्धः

110B/1 **अथ शरभमूर्तिध्यानम् । शैवे कारणागमे —**

महामेरुसमाकारमष्टपादं रविप्रभम् ।
द्वात्रिशंद्बाहुसंयुक्तं सूर्यसोमाग्निलोचनम् ॥ 314
दुर्गाकालीद्विपक्षं च सुतीक्ष्णघनगर्जितम् ।
ऊर्ध्वकेशं महाबाहुं नानालंकारभूषितम् ॥ 315
वज्रमुष्ट्यभयं चक्रं शक्तिदण्डांकुशौ तथा ।
खड्गं खट्वाङ्गपरशुमक्षमालास्थिशूलकम् ॥ 316
धनुश्च मुसलं चाग्निं दधानं दक्षिणैः करैः ।
वरदं पाशहस्तं च गदां बाणध्वजौ तथा ॥ 317
क्रकचं क्रोडशङ्खौ च खेटं नागं च पङ्कजम् ।
कपालं पुस्तकं कुन्तं दुर्गाश्लिष्टकराम्बुजम् ॥ 318
हलं वामे दधानं च भीषणं करपङ्कजैः ।
दंष्ट्रोल्लासिमहासिंहच्छटच्छटनिपीडितम् ॥ **रक्तवर्णः** 319

110B/2 अथ द्वात्रिंशद्गणपतीनां ध्यानम् । मुद्गलपुराणे —

तत्र बालगणपतिध्यानम् —

करस्थकदलीचूतपनसेक्षुकमोदकम् ।
बालसूर्यनिभं वन्दे देवं बालगणाधिपम् ॥ 1 ॥ रक्तवर्णः 320

110B/3 अथ तरुणगणपतिध्यानम् । मुद्गलपुराणे —

पाशाङ्कुशापूपकपित्थजम्बू-
स्वदन्तशालीक्षुमपि स्वहस्तैः ।
धत्ते सदा यस्तरुणारुणाभः
पायात्स युष्मांस्तरुणो गणेशः ॥ 2 ॥ रक्तवर्णः 321

111A/1 अथ भक्तगणपतिध्यानम् । मुद्गलपुराणे —

नारिकेलाम्रकदलीगुडपायसधारिणम् ।
शरच्चन्द्राभवपुषं भजे भक्तगणाधिपम् ॥ 3 ॥ श्वेतवर्णः 322

111A/2 अथ वीरगणपतिध्यानम् । मुद्गलपुराणे —

भेतालशक्तिशरकार्मुकचक्रखड्ग-
खट्वाङ्गमुद्गरगदाङ्कुशनागपाशान् ॥
शूलं च कुन्तपरशुं ध्वजमुद्वहन्तं
वीरं गणेशमरुणं सततं स्मरामि ॥ 4 ॥ रक्तवर्णः 323

111A/3 **अथ शक्तिगणपतिध्यानम् । मुद्गलपुराणे —**

आलिङ्ग्य देवीं हरिताङ्गयष्टिं
परस्पराश्लिष्टकटिप्रदेशम् ।
सन्ध्यारुणं पाशसृणी वहन्तं
भयापहं शक्तिगणेशमीडे ॥ 5 ॥ **सिन्दूरवर्णः ।** **324**

111A/4 **अथ द्विजगणपतिध्यानम् । मुद्गलपुराणे —**

यं पुस्तकाक्षगुणदण्डकमण्डलश्री —
विद्योतमानकरभूषणमिन्दुवर्णम् ।
स्तम्बेरमाननचतुष्टयशोभमानं
त्वां यः स्मरेद्द्विजगणाधिपते स धन्यः ॥ 6 ॥ **शुभ्रवर्णः** **325**

111B/1 **अथ सिद्धगणपतिध्यानम् । मुद्गलपुराणे —**

पक्वचूतफलपुष्पमञ्जरीम्
इक्षुदण्डतिलमोदकैस्सह ।
उद्वहन्परशुमस्तु ते नमः
श्रीसमृद्धियुतहेमपिङ्गल ॥ 7 ॥ **पिङ्गलवर्णः** **326**

111B/2 **अथ उच्छिष्टगणपतिध्यानम् । मुद्गलपुराणे —**

नीलाब्जदाडिमीवीणाशालीगुञ्जाक्षसूत्रकम् ।
दधदुच्छिष्टनामायं गणेशः पातु मेचकः ॥ **327**

ग्रन्थान्तरे —

नारीयोनिरसास्वादलोलुपं काममोहितमिति ॥ 8 ॥ **नीलवर्णः**

111B/3 अथ विघ्नगणपतिध्यानम् । मुद्गलपुराणे —

शङ्खेक्षुचापकुसुमेषुकुठारपाश-
चक्रस्वदन्तसृणिमञ्जरिकाशनादैः ।
पाणिश्रितैः परिसमीहितभूषणश्रीः
विघ्नेश्वरो विजयते तपनीयगौरः ॥ 9 ॥ स्वर्णवर्णः 328

111B/4 अथ क्षिप्रगणपतिध्यानम् । मुद्गलपुराणे —

दन्तकल्पलतापाशरत्नकुम्भां कुशोज्वलम् ।
बन्धूककमनीयाभं ध्यायेत्क्षिप्रगणाधिपम् ॥ 10 ॥ रक्तवर्णः 329

112A/1 अथ हेरम्बगणपतिध्यानम् । मुद्गलपुराणे —

अभयवरदहस्तं पाशदन्ताक्षमाला
सृणिपरशुदधानं मुद्गरं मोदकं च ।
फलमधिगतसिंहः पञ्चमातङ्गवक्त्रो
गणपतिरतिगौरः पातु हेरम्बनामा ॥ 11 ॥ गौरवर्णः 330

112A/2 अथ लक्ष्मीगणपतिध्यानम् । मुद्गलपुराणे —

बिभ्राणश्शुकबीजपूरकमिलन्माणिक्यकुम्भाङ्कुशान्
पाशं कल्पलतां च खड्गविलसज्ज्योतिस्सुधानिर्झरः ।
श्यामेनात्तसरोरुहेण सहितं देवीद्वयं चान्तिके ।
गौराङ्गो वरदानहस्तसहितो लक्ष्मीगणेशोऽवतात् ॥ 12 ॥ गौरवर्ण 331

112A/3 अथ महागणपतिध्यानम् । मुद्गलपुराणे –

हस्तीन्द्राननमिन्दुचूडमरुणच्छायं त्रिणेत्रं रसा –
दाश्लिष्टं प्रियया सपद्मकरया स्वाङ्कस्थया संततम् ।
बीजापूरगदेक्षुकार्मुकलसच्चक्राब्जपाशोत्पल –
व्रीह्यग्रस्वविषाणरत्नकलशान् हस्तैर्वहन्तं भजे ॥ 13 ॥ रत्कवर्णः 332

112A/4 अथ विजयगणपतिध्यानम् । मुद्गलपुराणे –

पाशांकुशस्वदन्ताम्रफलवानाखुवाहनः ।
विघ्नं निहन्तु नस्सर्वं रक्तवर्णो विनायकः ॥ 14 ॥ रक्तवर्णः 333

112B/1 अथ नृत्तगणपतिध्यानम् । मुद्गलपुराणे –

पाशांकुशापूपकुठारदन्त-
चञ्चत्कराक्लृप्तवराङ्गुलीयकम् ।
पीतप्रभं कल्पतरोरधस्तं
भजामि नृत्तोपपदं गणेशम् ॥ 15 ॥
पीतवर्णः 334

112B/2 अथ ऊर्ध्वगणपतिध्यानम् । मुद्गलपुराणे –

कल्हारशालिकमलेक्षुकचापबाण–
दन्तप्ररोहगदभृत्कनकोज्ज्वलाङ्गः ।
आलिङ्गनोद्यतकरो हरिताङ्ग्यष्ट्या
देव्या करोतु शुभमूर्ध्वगणाधिपो मे ॥ 16 ॥ कनकवर्णः 335

112B/3 अथ एकाक्षरगणपतिध्यानम् । मुद्गलपुराणे —

रक्तो रक्ताङ्गरागांशुककुसुमयुतस्तुन्दिलश्चन्द्रमौलेः
नेत्रैर्युक्तस्त्रिभिर्वामनकरचरणो बीजपूरं दधानः ॥
हस्ताग्रक्लृप्तपाशांकुशरदवरदो नागवक्त्रोऽहिभूषो ।
देवः पद्मासनस्थो भवतु सुखकरो भूतये विघ्नराजः ॥ 17 ॥ रक्तवर्णः 336

112B/4 अथ वरगणपतिध्यानम् । मुद्गलपुराणे —

सिन्दूराभमिभाननं त्रिणयनं हस्ते च पाशांकुशौ
बिभ्राणं मधुमत्कपालमनिशं साध्विन्दुमौलिं भजे ।
पुष्ट्याश्लिष्टतनुं ध्वजाग्रकरया पद्मोल्लसद्धस्तया
तद्योन्याहितपाणिमात्तवसुमत्पात्रोल्लसत्पुष्करम् ॥ 18 ॥ रक्तवर्णः 337

113A/1 अथ त्र्यक्षगणपतिध्यानम् । मुद्गलपुराणे —

गजेन्द्रवदनं साक्षाच्चलत्कर्णं सचामरम् ।
हेमवर्णं चतुर्बाहुं पाशांकुशधरं वरम् ॥ 338
स्वदन्तं दक्षिणे हस्ते सव्ये त्वाम्रफलं तथा ।
पुष्करे मोदकं चैव धारयन्तमनुस्मरेत् ॥ 19 ॥ स्वर्णवर्णः 339

113A/2 अथ क्षिप्रप्रसादगणपतिध्यानम् । मुद्गलपुराणे —

धृतपाशांकुशकल्पलतास्वरदश्च बीजपूरयुतः ।
शशिशकलकलितमौलिस्त्रिलोचनोऽरुणश्च गजवदनः ॥
भासुरभूषणदीप्तो बृहदुदरः पद्मविष्टरोल्लसितः ॥
विघ्नपयोधरपवनः करधृतकमलस्सदाऽस्तु मे भूत्यै ॥ 20 ॥ अरुणवर्णः 340

113A/3 **अथ हरिद्रागणपतिध्यानम् । मुद्गलपुराणे —**

हरिद्राभं चतुर्बाहुं हरिद्रावदनं प्रभुम् ।
पाशांकुशधरं देवं मोदकं दन्तमेव च ॥
भक्ताभयप्रदातारं वन्दे विघ्नविनाशनम् ॥ 21 ॥ **हरिद्रावर्णः** **341**

113A/4 **अथ एकदन्तगणपतिध्यानम् । मुद्गलपुराणे —**

लम्बोदरं श्यामतनुं गणेशं
कुठारमक्षस्रजमूर्ध्वगाभ्याम् ।
सलड्डुकं दन्तमधः कराभ्यां
वामेतराभ्यां च दधानमीडे ॥ 22 ॥ **श्यामवर्णः** **342**

113B/1 **अथ सृष्टिगणपतिध्यानम् । मुद्गलपुराणे —**

पाशांकुशस्वदन्ताम्रफलवानाखुवाहनः ।
विघ्नं निहन्तु नश्शोणस्सृष्टिदक्षो विनायकः ॥ 23 ॥ **रक्तवर्णः** **343**

113B/2 **अथ उद्दण्डगणपतिध्यानम् । मुद्गलपुराणे —**

कल्हाराम्बुजबीजपूरकगदादन्तेक्षुचापं सुमं
बिभ्राणो मणिकुम्भशालिकलशौ पाशं सृणिं चाब्जकम् ।
गौराङ्ग्या रुचिरारविन्दकरया देव्या समालिङ्गितः
शोणाङ्गश्शुभमातनोतु भजतामुद्दण्डविघ्नेश्वरः ॥ 24 ॥ **रक्तवर्णः** **344**

113B/3 **अथ ऋणमोचनगणपतिध्यानम् । मुद्गलपुराणे —**

पाशाङ्कुशौ दन्तजम्बू दधानः स्पाटिकप्रभः ।
रक्तांशुको गणपतिर्मुदे स्याद्ऋणमोचकः ॥ 25 ॥ **श्वेतवर्णः** **345**

113/4 **अथ धुण्डिगणपतिध्यानम् । मुद्गलपुराणे —**

अक्षमालां कुठारं च रत्नपात्रं स्वदन्तकं ।
धत्ते करैर्विघ्नराजो धुण्डिनामा मुदेऽस्तु नः ॥ 26 ॥ **औचित्याद्रक्तवर्णः 346**

114A/1 **अथ द्विमुखगणपतिध्यानम् । मुद्गलपुराणे —**

स्वदन्तपाशाङ्कुशरत्नपात्रं
करैर्दधानो हरिनीलगात्रः ।
रक्तांशुको रत्नकिरीटमौलिः
भूत्यै सदा (भवतु) मे द्विमुखो गणेशः ॥ 27 ॥ **हरिद्वर्णः 347**

114A/2 **अथ त्रिमुखगणपतिध्यानम् । मुद्गलपुराणे —**

श्रीमत्तीक्ष्णशिखाङ्कुशाक्षवरदान्दक्षे दधानः करैः
पाशं चामृतपूर्णकुम्भमभयं वामे दधानो मुदा ।
पीठे स्वर्णमयारविन्दविलसत्सत्कर्णिकाभासुरे
स्वासीनस्त्रिमुखः पलाशरुचिरो नागाननः पातु नः ॥ 28 ॥ **रक्तवर्णः। 348**

114A/3 **अथ सिंहगणपतिध्यानम् । मुद्गलपुराणे —**

वीणां कल्पलतामरिं च वरदं दक्षे विधत्ते करैः
वामे तामरसं च रत्नकलशं सन्मञ्जरीं चाभयम् ।
शुण्डादण्डलसन्मृगेन्द्रवदनो शङ्खेन्दुगौरश्शुभो
दीव्यद्रत्ननिभांशुको गणपतिः पायादपायात्स नः ॥ 29 ॥ **श्वेतवर्णः 349**

114A/4 **अथ योगगणपतिध्यानम् । मुद्गलपुराणे —**

योगारूढो योगपट्टाभिरामो
बालार्काभश्चन्द्रनीलांशुकाढ्यः ।
पाशेक्ष्वक्षान्योगदण्डं दधानः
पायान्नित्यं योगविघ्नेश्वरो नः ॥ 30 ॥ **रक्तवर्णः** **350**

114B/1 **अथ दुर्गागणपतिध्यानम् । मुद्गलपुराणे —**

तप्तकाञ्चनसंकाशश्चाष्टहस्तो महत्तनुः ।
दीप्ताङ्कुशं शरं चाक्षं दन्तं दक्षे वहन्करैः ॥
वामे पाशं कार्मुकं च लतां जम्बूं दधत्करैः ।
रक्तांशुकस्सदा भूयाद्दुर्गागणपतिर्मुदे ॥ 31 ॥ **कनकवर्णः** **351**

114B/2 **अथ संकटहरगणपतिध्यानम् । मुद्गलपुराणे —**

बालार्कारुणकान्तिर्वामे बालां वहन्नङ्के
लसदिन्दीवरहस्तां गौराङ्गीं रत्नशोभाढ्याम् ॥
दक्षेऽङ्कुशवरदानं वामे पाशं च पायसं पात्रं ।
नीलांशुकलसमानः पीठे पद्मारुणे तिष्ठन् ॥
सङ्कटहरणः पायात्सङ्कटपूगाद्गजाननो नित्यम् ॥ 32 ॥ **352**

114B/3 **अथ सप्तदशसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —**

तत्र ज्ञानशक्तिसुब्रह्मण्यध्यानम् —

एकवक्त्रं द्विनेत्रं च जटामकुटसंयुतं ।
श्वेतार्कपुष्पमालां च हेमरत्नकिरीटिनम् ॥ **353**

चतुर्भुजैर्वज्रशक्तिकुक्कुटाभयधारिणम् ।
दिव्यगन्धानुलिप्ताङ्गं शुक्लयज्ञोपवीतिनम् ॥
शिवशक्तिज्ञानयोगं ज्ञानशक्तिस्वरूपकम् ॥ १ ॥ **श्वेतवर्णः** **354**

114B/4 **अथ स्कन्दसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —**

चतुर्भुजं द्विनेत्रं च श्वेतपद्मासनस्थितम् ।
कुक्कुटाभयवज्राणि वरदं चैव हस्तके ॥ **355**
किञ्चित्केशशिखाबद्धं पुष्पमालाभिरावृतम् ।
मेखलाम्बरसंवीतं रत्नभूषणभूषितम् ॥ **356**
धूम्रवर्णनिभं स्कन्दं प्रभामण्डलमण्डितं ।
स्कन्दरूपमिदं प्रोक्तमग्निजातमथ शृणु ॥ २ ॥ **धूम्रवर्णः** **357**

115A/1 **अथ अग्निजातसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —**

द्विमुखं चाष्टबाहुं च श्वेतं वा श्यामवर्णकम् ।
स्रुवाक्षमाले खड्गं च स्वस्तिकं दक्षिणे करे ॥ **358**
कुक्कुटं खेटकं वज्रमाज्यपात्रं तु वामके ।
अग्निहोत्रविधिं देवमग्निजातस्वरूपकम् ॥ ३ ॥ **नीलवर्णः** **359**

115A/2 **अथ सौरभेयसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —**

चतुर्वक्त्राष्टनयनं भुजाष्टकमलासनम् ।
कुञ्चितं वामपादं तु सुस्थितं दक्षिणं पदम् ॥ **360**
शक्त्युत्पले पुष्पबाणमभयं दक्षिणे करे ।
वज्रं चेक्षुधनुश्शूलं वरदं वामहस्तके ॥
पद्मपुष्पनिभं चैव सौरभेयस्वरूपकम् ॥ ४ ॥ **पाटलवर्णः** **361**

115A/3 अथ गाङ्गेयसुब्रह्मण्यध्यानम् । शैवागमे शेखरे –

एकवक्त्रं त्रिणयनं दाडिमीकुसुमप्रभं ।
करण्डमकुटोपेतं कुक्कुटध्वजधारिणम् ॥ 362
नीलोत्पलधरं देवं मकरारूढमव्ययम् ।
परशुं पूर्णकुम्भं च सव्यहस्ते तु धारयन् ॥
अरणिं कुक्कुटं वामे गाङ्गेयस्य स्वरूपकम् ॥ ५ ॥ **पाटलवर्णः** 363

115A/4 अथ शरवणोद्भवसुब्रह्मण्यध्यानम् । शैवागमे शेखरे –

षड्भुजं चैकवदनं बालसूर्यसमप्रभम् ।
सर्वाभरणसंयुक्तं सिंहस्योपरिसंस्थितम् ॥ 364
त्रिणेत्रं भसितोद्धूलं पुष्पबाणेक्षुकार्मुकम् ।
खड्गं खेटं च वज्रं च कुक्कुटध्वजधारिणम् ॥
शरजन्मसमाख्यातं कार्तिकेयमथ शृणु ॥ ६ ॥ **रक्तवर्णः** 365

115B/1 अथ कार्तिकेयसुब्रह्मण्यध्यानम् । शैवागमे शेखरे –

त्रिणेत्रं दशहस्तं च मस्तके बिल्वधारिणम् ।
शक्तिं शूलं तथा चक्रमङ्कुशाभयदक्षिणे ॥ 366
वरदं तोमरं पाशं शङ्खं वज्रं च वामके ।
मयूरवाहनारूढं सर्वाभरणभूषितम् ।
बालसूर्यप्रतीकाशं कार्तिकेयं शिवात्मजम् ॥ ७ ॥ **रक्तवर्णः** 367

115B/2 अथ कुमारसुब्रह्मण्यध्यानम् । शैवागमे शेखरे –

चतुर्भुजं चैकवक्त्रं करण्डमकुटान्वितं ।
शक्तिं चाभयदं दक्षे सव्ये वरदवज्रके ।
पद्मपुष्पधरं कण्ठे देवं बालस्वरूपकम् ॥ ८ ॥ **रक्तवर्णः** 368

115B/3 अथ षण्मुखसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

शक्तिं शरं च खड्गं च चक्रं पाशाभये तथा ।
कुक्कुटं च धनुः खेटं शङ्खं धत्ते हलं वरम् ॥ 369
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जया च विजया चैव वामदक्षिणपार्श्वयोः ॥ 370
सर्वालङ्कारसंयुक्तं सर्वाभरणभूषितम् ।
षण्मुखं चेति विख्यातं तारकारिमथ शृणु ॥ ९ ॥ रक्तवर्णः 371

116A/1 अथ तारकारिसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

एकवक्त्रं त्रिणयनं गजपृष्ठोपरि स्थितम् ।
षड्भुजं चाभयं खड्गं शक्तिं दक्षिणपार्श्वके ॥ 372
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116A/2 अथ सेनानीसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

एकवक्त्रं द्विनयनं शङ्खचक्रवराभयं ।
सर्वाभरणसंयुक्तं दिव्यगन्धानुलेपनम् ॥ 374
श्यामवर्णनिभं चैव शुक्लयज्ञोपवीतिनं ।
सुस्मितं चारुवदनं देवसेनापतिं भजे ॥ ११ ॥ श्यामवर्णः 375

116A/3 अथ गुहसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

चतुर्भुजं त्रिणेत्रं च हेमरत्नकिरीटिनम् ।
शूलं वज्रं सव्यवामे वराभयकरद्वयम् ॥ 376

श्वेतवस्त्रधरं देवं सर्वेषां रक्षणार्थकम् ।
जयया वामपार्श्वे तु कल्याणोत्सवविग्रहम् ॥
पादाम्बुजं हृदि ध्यात्वा गुहरूपं समाश्रये ॥ १२ ॥ 377

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116A/4 अथ ब्रह्मचारिसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

द्विनेत्रं द्विभुजं चैव बालसूर्यसमप्रभम् ।
दक्षभागे दण्डहस्तं वज्रं वामोरुहस्तकम् ॥ 378
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शिखायज्ञोपवीतं च मौञ्जीकौपीनसंयुतम् ॥ 379
मेखलोपरि वङ्याणं रक्तपद्मोपरि स्थितं ।
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116B/1 अथ देशिकसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

षड्भुजं चैकवदनं करण्डमकुटान्वितम् ।
शक्तिहस्तद्वयं चैव जपमालाधरं शुभम् ॥ 381
मयूरवाहनारूढं वराभयकराम्बुजम् ।
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116B/2 अथ क्रौञ्चभेदनसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

चतुर्भुजं त्रिणेत्रं च स्थितं सिंहासनोपरि ।
वरदाभयसंयुक्तं पुष्पबाणेक्षुकार्मुकम् ॥ 383
मयूरवाहनारूढं सर्वेषां रक्षणार्थकम् ।
क्रौञ्चभेदकरद्वन्द्वं क्रौञ्चभेदिस्वरूपकम् ॥ १५ ॥ औचित्यात् सिन्दूरवर्णः 384

116B/3 अथ शिखिवाहनसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

चतुर्भुजं चैकवक्त्रं त्रिणेत्रमभयं वरम् ।
पाशाङ्कुशधरं चैव ज्वालाकेशशिखण्डकम् ॥ 385
इन्द्रनीलरथारूढं रक्तोत्पलसमप्रभम् ।
चतुर्दशादिभवनं शिखिवाहनमाचरेत् ॥ १६ ॥ रक्तवर्णः 386

116B/4 अथ वेलायुधसुब्रह्मण्यध्यानम् । शैवागमे शेखरे —

कल्पद्रुमं प्रणमतां कमलारुणाभं
स्कन्दं भुजद्वयमनामयमेकवक्त्रम् ।
कात्यायनीसुतमहं कटिबद्धवाम-
हस्तं च दण्डधरदक्षिणहस्तमीडे ॥ १७ ॥ रक्तवर्णः 387

117A/1 अथ स्वर्णाकर्षणभैरवध्यानम् । तत्कल्पे —

पीतवर्णं चतुर्बाहुं त्रिणेत्रं पीतवाससम् ।
अक्षयं स्वर्णमाणिक्यगणपूरितपात्रकम् ॥ 388
अङ्गायुतमहाशूलचामरं तोमरोद्वहम् ।
सततं चिन्तयेद्भक्त्या भैरवं सर्वसिद्धिदम् ॥ 389
नानाभरणशोभाढ्यमानन्दसुखरूपिणम् ।
मदोन्मत्तं सदानन्दं सर्वदेवनमस्कृतम् ॥ 390
एवं ध्यायेच्च मन्त्रज्ञस्स्वर्णाकर्षणभैरवम् ॥ पीतवर्णः

117A/2 अथ वटुकभैरवध्यानम् । भैरवकल्पे —

विकीर्णलोहितजटं त्रिणेत्रं रक्तविग्रहम् ।
शूलं कपालं पाशं च डमरुं दधतः करैः ॥ 391

नानारूपैः पिशाचैश्च नानारूपगणैर्वृतम् ।
श्वानारूढं च निर्वाणं वटुकं भैरवं भजे ॥ **रक्तवर्णः** 392

117A **अथ भैरवाष्टकध्यानम् । रुद्रयामले —**

तत्र भैरवाष्टाष्टकसमष्टिश्लोकाः —

इतः परं प्रवक्ष्यामि शृणु राजन्नशेषतः ।
अष्टाष्टकमिदं पुण्यं भैरवाणामभीष्टदम् ॥
पूर्ववद्वर्णतो ध्याने ध्येयं सर्वैः पृथक्पृथक् ॥ 393

चतुःषष्टिभैरवाः अष्टभैरवयुतेषु अष्टसु वर्गेषु विभक्ताः ।
तेषु प्रत्येकं प्रत्येकं भैरवाष्टकस्य एकैकप्रतिमा आलिखिता ।
ततः तेषां नामानि वर्णाश्च लिखितास्सन्ति ॥

117A/3 **अथ असिताङ्गभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

आद्याष्टकं सुवर्णाभं त्रिशूलं डमरुं तथा ।
पाशं चासिं दधानं च ध्यायेत् सर्वाङ्गसुन्दरम् ॥ 394

नामानि —

असिताङ्गो विशालाक्षो मार्ताण्डो मोदकप्रियः ।
स्वच्छन्दो विघ्नसन्तुष्टः खेचरस्सचराचरः ॥ १ ॥ **स्वर्णवर्णः** 395

117A/4 **अथ रुद्र*भैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

अथ द्वितीयकं ध्यायेदक्षमालामथाङ्कुशम् ।
दधानं पुस्तकं वीणां सुश्वेतं मणिभूषणम् ॥ 396

* रुरुभैरव - इति भवेत् (टिविएस्)

नामानि —

रुरुश्च क्रन्ददंष्ट्रश्च तथैव च जटाधरः ।
विश्वरूपो विरूपाक्षः नानारूपधरः परः ॥
वज्रहस्तो महाकायः ॥ २ ॥ **श्वेतवर्णः** **397**

117B/1 **अथ चण्डभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

ज्वालां शक्तिं गदां कुन्तं दधानं नीलवर्णकम् ।
ध्यायेत्तृतीयं शुभदम् अष्टकं शुभलक्षणम् ॥ **398**

नामानि —

चण्डश्च प्रलयान्तकः भूमिकम्पो नीलकण्ठो ।
विष्णुश्च कुलपालकः मुण्डपालः कामपालः ॥ ३ ॥ **नीलवर्णः** **399**

117B/2 **अथ क्रोधभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

खड्गं खेटं पट्टिसं च दधानं परशुं तथा ॥ **400**
तुरीयं धूम्रवर्णाढ्यं ध्यायेदष्टकमादरात् ॥

नामानि —

क्रोधो वै पिङ्गलेक्षणः अभ्ररूपो धरापालः ।
कुटिलो मन्त्रनायकः रुद्रः पितामहाख्यश्च ॥ ४ ॥ **धूम्रवर्णः**

117B/3 **अथ उन्मत्तभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

कुन्तं खेटं च परिघं भिण्डिवालं तथैव च ।
पञ्चमाष्टकमेतद्धि श्वेतं स्यात्सुमनोहरम् ॥ **402**

नामानि —

उन्मत्तो वटनायकः शंकरो भूतभेतालः ।
त्रिणेत्रस्त्रिपुरान्तकः वरदः पर्वतावासः ॥ ५ ॥ **श्वेतवर्णः** **403**

117B/4 **अथ कपालभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

पीतं षष्ठमृषीरक्तमष्टमं च तटित्प्रभम् ।
कुन्तादिकं समं प्रोक्तं षडारभ्याष्टमान्तिकम् ॥ **404**

नामानि —

कपालश्शशिभूषणः हस्तिचर्माम्बरधरो ।
योगीशो ब्रह्मराक्षसः सर्वज्ञस्सर्वदेवेशः ॥
सर्वभूतहृदि स्थितः ॥ ६ ॥ **पीतवर्णः** **405**

118A/1 **अथ भीषणभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

सप्तमाष्टकं रक्तवर्णम् आयुधादिकं षष्ठाष्टकवत् ।

नामानि —

भीषणाख्यो भयहरः सर्वज्ञाख्यस्तथैव च ।
कालाग्निश्च महारौद्रो दक्षिणो मुखरोऽस्थितः ॥ ७ ॥ **रक्तवर्णः** **406**

118A/2 **अथ संहारभैरवाष्टकलक्षणम् । नामानि । रुद्रयामले —**

अष्टमाष्टकं तटित्प्रभम् आयुधादिकं सप्तमाष्टकवत् ।

नामानि —

संहारश्चातिरक्ताङ्गः कालाग्निश्च प्रियंकरः ।
घोरनादो विशालाक्षो योगीशो दक्षसंस्थितः ॥ ८ ॥ **कनकवर्णः** **407**

118A/3 अथ महापाशुपतास्त्रमूर्तिध्यानम् । शैवागमे —

पञ्चवक्त्रं महाघोरं दशबाहुं त्रिलोचनम् ।
रक्ताभं भासुरं चोग्रं पिङ्गभ्रूश्मश्रुमूर्धजम् ॥ 408
खड्गखेटकनाराचधनुस्सूत्रकमण्डलुम् ।
शक्तिं शूलं च परशुं ब्रह्मदण्डकरान्वितम् ॥ 409
एकपादं द्विपादं च त्रिपादं च चतुष्टयम् ।
एवं पाशुपतं ध्यात्वा सर्वपापप्रणाशनम् ॥ रक्तवर्णः 410

118A/4 अथ पाशुपतास्त्रमूर्तिध्यानम् । शैवागमे —

चतुर्वक्त्रं चतुर्बाहुं सूर्यकोटिसमप्रभम् ।
संहारभृशमूर्धानं प्रतिवक्त्रं त्रिलोचनम् ॥ 411
दीप्तदन्ताग्रकेशभ्रूश्मश्रुभीमं महाबलम् ।
शक्तिमुद्गरशङ्खासीर्दधानं सामसूत्रिणम् ॥
साङ्गं पाशुपतं शस्त्रं बद्धपद्मासनस्थितम् ॥ रक्तवर्णः 412

118B/1 अथ खड्गरावणध्यानम् । पाञ्चरात्रे —

लोहिताङ्गं चन्द्रमौलिं पञ्चवक्त्रं त्रिलोचनम् ।
घण्टां कपालं च सृणीं मुण्डं चापि कृपाणकम् ॥ 413
खेटखट्वाङ्गशूलानि डमरुं च तथाऽभयम् ।
दधानं रक्तवसनं भजेऽहं खड्गरावणम् ॥ रक्तवर्णः 414

118B/2 अथ शैवागमदेवताध्यानम् । स्कान्दे लक्ष्मीनारायणसंहितायाम् —

शैवागमश्शैवदीक्षावहः पञ्चाक्षरो ऋषिः ।
शुद्धस्फटिकसंकाशस्त्रिपुण्ड्राङ्कितमस्तकः ॥ 415

त्र्यक्षश्चर्मपरीधानो वैय्याघ्राजिनसंस्थितः ।
बद्धपद्मासनोद्व्यष्टभुजैः खट्वाङ्गशूलके ॥ 416
शक्तिदण्डौ चापबाणौ वराभीती गदाङ्कुशे ।
चिन्मुद्रिकां चाक्षमालां पुस्तकं च कमण्डलुम् ॥
खड्गखेटौ दधानोऽयं पायाच्छैवागमोऽन्वहम् ॥ श्वेतवर्णः 417

118B/3 अथ मल्लारीशिवस्वरूपम् । मल्लारीमाहात्म्ये —

मकुटमणिमयूखप्रोज्झिताशेषरत्नं
विमलशशिकलाङ्कं सुन्दरेन्दीवराक्षम् ।
अनुकृतशशितेजः कुण्डलं चारुहासं
प्रकटदशनशोभानिर्जितानेकहीरम् ॥ 418

अभिनवमणिमुक्ताहारचाम्पेयमाला-
विविधकुसुमगुच्छैश्शोभिवक्षःस्थलाढ्यम् ॥
सफणपवनभुग्दोर्दण्डभूषाभिरामं
करडमरुनिनादैः पूरितव्योमगर्भम् ॥ 419

त्रिभुवनजगदीशं पीतकौशेयवासं
दनुजदहनदक्षं प्रस्फुरत्खड्गहस्तम् ।
भुजगफणसुगुप्तैर्भूपणैर्न्यस्तभूषं
प्रणतसुरकिरीटव्याप्तपादारविन्दम् ॥ 420

सितहयवरपत्रम् आरसम्भूषिताङ्गं
परिवृतमतिघोरैस्सप्तभिस्सारमेयैः ।
कनकगिरिसमाभं नैशचूर्णाभिरामं
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119A/1 अथ महाशास्तृध्यानम् । कारणागमे —

तेजोमण्डलमध्यगं त्रिणयनं दिव्याम्बरालंकृतं
देवं पुष्पशरेक्षुकार्मुकलसन्माणिक्यपात्राभयम् ।
बिभ्राणं करपङ्कजैर्मदगजस्कन्धाधिरुढं महा —
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निखिलजनहृदयमोहनमोहिनीवेषविलासिगङ्गाधराङ्गसम्भूतः ।
निरवद्यनिखिलविद्यानिगमागमनिपुणभजकजनवाञ्छापरिपूरक
कनकचषकशोभायमानः । प्रणतजनार्तिध्वंसाभयंकरकमलमन्धर
धनुरधिरोपितमधुरकरमालां शिञ्जिनीसंधुक्षितसुरभिविशिख
प्रतापविद्धकामिनीजननयनांचलवीक्षणलक्षीकृतहरिहरविरिञ्चादि
सकलसुरासुरमुनिजननिवहः । बहुलजपारुणनिकरकरसदृशकायः ।
संसारतरुबीजहेतुभूतो महाशास्ता ॥ जपाकुसुमवर्णः

119A/2 अथ प्रकारान्तरशास्तृध्यानम् । प्रपञ्चसारे —

आयामकोमलविशालतनुं विचित्र-
वासोवसानमरुणोत्पलदानहस्तम् ।
उत्तुङ्गरत्नमकुटं कुटिलाग्रकेशं
शास्तारमिष्टवरदं शरणं प्रपद्ये ॥ श्यामवर्णः 423

119A/3 अथ पुरुषमृगध्यानम् । शैवागमे —

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119B/1 अथ अष्टभुजवीरभद्रध्यानम् । **प्रपंचसारे —**

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शूलं चाभीतिदाने त्रिणयनलसितं व्याघ्रचर्माम्बराढ्यम् ॥
भेतालारूढमुग्रं कपिलसितजटाबद्धशीताशुखण्डं
ध्यायेद्भोगीन्द्रभूषं निजगणसहितं सन्ततं वीरभद्रम् ॥ **गोक्षीरवर्णः** 427

119B/2 अथ विधिहरिहरत्रिमूर्त्यात्मकविश्वरूपध्यानम् —

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अक्षस्रक्कुण्डिकाढ्यं शशिशकलधरं धारयन्तं सुभूषम् ॥
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119B/3 अथ सात्त्विकचतुर्भुजवीरभद्रध्यानम् । **विश्वकर्मशिल्पे —**

शुद्धस्फटिकसंकाशं जटामकुटशोभितम् ।
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चिन्तयेद्वीरभद्रं तु सर्वकार्यार्थसिद्धिदम् ॥ **श्वेतवर्णः** 430

119B/4 अथ राजस-अष्टभुजवीरभद्रध्यानम् ॥ विश्वकर्मशिल्पे —

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120A/1 अथ तामसदशभुजवीरभद्रध्यानम् । विश्वकर्मशिल्पे —

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120A/2 अथ सिद्धिविनायकध्यानम् । विश्वकर्मशिल्पे —

ध्यायेद्गजाननं देवं तप्तकाञ्चनसन्निभम् ।
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पूर्वादिक्रमेण —

120A/3 तत्र पूर्वदिशि नन्दीश्वरध्यानम् । शैवागमे —

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अक्षसूत्रं त्रिशूलं च वराभयकरौ वहन् ॥ १ ॥ रक्तवर्णः 440

120A/4 अथ आग्नेयदिशि महाकालध्यानम् । शैवागमे —

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120B/2 अथ निरृतिदिशि गणेशध्यानम् । शैवागमे —

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पाशाङ्कुशौ स्वदन्तं च पक्वमाम्रफलं वहन् ॥
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121A अथ द्वात्रिंशद्भुजाघोरमूर्तिपीठस्थद्वात्रिंशच्छक्तिदेवतानामानि लक्षणानि-

शिवतत्त्वरत्नाकरे पञ्चमकल्लोले दशमतरङ्गे —

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121 A एतासां लक्षणानि । एतद्ग्रन्थे –

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121 A एतासां लक्षणानि । एतद्ग्रन्थे–

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121A/1 द्वात्रिंशद्भुजाघोरमूर्तिपीठस्थद्वात्रिंशच्छक्तिदेवतानां समानरूपत्वात्
एकस्याः स्वरूपं लिख्यते ॥ नीलवर्णः

121A/2 द्वात्रिंशद्भुजाघोरमूर्तिनवशक्तिदेवतानां समानरूपत्वात्
एकस्य स्वरूपं लिख्यते ॥ नीलवर्णः

121B/1 अथ रणवीरभद्रध्यानम् । एतन्मालामन्त्रानुसारेण लिख्यते –

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122A अथ प्रकारान्तरषोडशभुजवीरभद्रध्यानम् । वातुलागमे —

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122A अथ द्वात्रिंशद्भुजवीरभद्रध्यानम् —

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122A/1 अथ षोडशभुजवीरभद्रस्वरूपम् । **वातुलागमे - नीलमेघवर्णः ।**

122A/2 अथ द्वात्रिंशद्भुजवीरभद्रस्वरूपम् । **वातुलगमे - नीलवर्णः ।**

122B/1 अथ द्वात्रिंशद्भुजाघोरवीरभद्रध्यानम् । **मन्त्रशास्त्रे मयशिल्पे च —**

एकवक्त्रं महारौद्रं नागकुण्डलशोभितम् ।
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123A अथ विद्येश्वरनामानि । अस्मत्कृतसंख्यारत्नकोशव्याख्याप्रभावल्याम् —

शिवः सूक्ष्मश्चैकनेत्रस्त्रिमूर्तिश्च शिखण्डकः ।
अनन्तश्चैकरुद्रश्च श्रीकण्ठ इति चाष्टधा ।
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हेमाद्रौ विद्येश्वरदानप्रकरणे मध्ये पूजनीय - ईश्वरध्यानम् —

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123A मध्यस्थितशिवस्य अष्टदिक्स्थितानन्तादिविद्येश्वराणां च ध्यानानि

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123A/1-9 चतुर्वक्त्राष्टभुजा अष्टौ विद्येश्वराः युक्तध्यानरीत्या प्रतिमासु लिखिताः

अष्टानां विद्येश्वरराणां प्रतिमाः नामानि दिशः वर्णाश्च

	दिङ्नामानि	विद्येश्वरनामानि	तेषां देहवर्णाः
123A/1	ईशान्यदिशि	शिखण्डकः	रक्तवर्णः
123A/2	इन्द्रदिशि	अनन्तः	रक्तवर्णः
123A/3	आग्नेयदिशि	एकरुद्रः	श्वेतवर्णः
123A/4	कुबेरदिशि	एकनेत्रः	रक्तवर्णः
123A/5	मध्ये	शिवः	शुभ्रवर्णः
123A/6	यमदिशि	सूक्ष्मः	नीलवर्णः
123A/7	वायव्यदिशि	श्रीकण्ठः	नीलवर्णः
123A/8	वरुणदिशि	शिवः	शुभ्रवर्णः
123A/9	निरृतिदिशि	त्रिमूर्तिः	रक्तवर्णः

123B गद्यम् —

त्रिभुवनभीषणशुम्भनिशुम्भकुम्भिनीधरदम्भसंभेददंभोलिनिभदोर्दण्डमण्डित चामुण्डिकाचरणपुण्डरीकसेवासमासाधितभण्डनोद्धतप्रचण्डरिपुषण्ड-खण्डनोद्दण्डमण्डलाग्रभूमण्डलाखण्डलत्वमार्ताण्डसुतपाण्डित्यपिण्डीकरण-शौण्डप्राज्यौदार्यप्राबन्धिकवसुधासुधान्धोगणगणनीयमन्दारमञ्जरीमकरन्द माधुरीधुरीणवाग्वैखरीनिधानप्रचुरप्रबन्धनिबन्धननैपुण्यधौरेयचित्र तरचरित्रपरिकर्मितात्रेयसगोत्र चामराजधराकान्तस्वान्तकुमुदचन्द्रबिम्ब महिमसाम्बप्रतिबिम्बमहिशूरपुरवराधीशराजाधिराजमहाराजकृष्णराज मार्वभौमरचिते श्रीतत्त्वनिध्याख्यग्रन्थे महाकैलासमूर्त्यादिशिवमूर्तिस्वरूप निरूपणं तृतीयो निधिः सम्पूर्णः

श्रीः श्रीः श्रीः

123B शिवनिध्यात्मनिर्दोषवज्रतेजो विजृम्भितः ।
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यः पठेत्सर्वदा सर्वमङ्गलास्पदतामियान् ॥ 491

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अथात्र शिवानिध्यात्मलसद्वज्रमहानिधौ ।
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[10]आलिङ्गनेन्दुचूडश्च [11]नीलकण्ठस्[12]सभापतिः ॥ 495

[13]रुद्रमूर्तिः परीवारसहितोमा[14]महेश्वरः ।
[15]सद्योजातस्[16]तत्पुरुषश्[17]चाघोरो [18]वामदेवकः ॥ 496

[19]ईशानश्चेति पञ्चैते सद्योजातादिमूर्तयः ।
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मृत्युञ्जयश्[22]चामृताख्यस्तथैवा[23]नन्दताण्डवः ।
[24]सन्ध्याताण्डवनामा च तथा [25]त्रिपुरताण्डवः ॥ 498

[26]उमाताण्डवनामान्यो [27]गौरीताण्डव एव च ।
[28]कालीताण्डवसंज्ञश्च तथा [29]संहारताण्डवः ॥ 499

124A इत्येते हि समाख्याताः सप्तताण्डवमूर्तयः ।
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अष्टानां रूपसादृश्यात्प्रति[30]मैका प्रदर्शिता ॥ 501

[31]रुद्रो [32]भवस्तथा [33]शर्वः [34]ईशः [35]पशुपतिस्तथा ।
[36]भीम [37]उग्रो [38]महादेवश्चैते रुद्राष्टकस्थिताः ॥ 502

सौवर्चलाख्या दावाख्या विकेश्याख्या शिवाभिधा ।
स्वाहादिशाभिधा दीक्षा रोहिणीति यथाक्रमम् ॥ 503

रुद्राष्टकस्थरुद्राणाम् अष्टौ पत्न्य इमा मताः ।

124A शनैश्चरारव्यः शुक्राख्यो लोहिताङ्गो मनोजवः ॥ 504
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रुद्राष्टकस्थरुद्राणाम् अष्टावेते सुता मताः ॥ 505

मध्ये ब्रह्मा[39] ब्रह्मपत्नी गायत्री छन्द ईरितम् ।
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लोहितश्चेत्यधस्तात्तु रुद्राश्च दश संख्यकाः ।

124B नभश्शम्भुर्गणाध्यक्षो विभुस्त्र्यक्षो विचक्षणः ॥ 522
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अमीषां शतरुद्राणां एका मूर्तिः[41] प्रदर्शिता ।
चन्द्रशेखरमूर्तिश्च[42] तथैवोमामहेश्वरः[43] ॥ 524

124B [44]वृषारूढो [45]नाट्यमूर्तिस्तथा [46]वैवाहिकाभिधः ।
[47]भिक्षाटनाख्यमूर्तिश्च स्यात्[48]कामदहनाभिधः ॥ 525
[49]त्रिपुरारिः [50]कालहरो [51]जलंधरविमर्दनः ।
तथा [52]ब्रह्मशिरश्छेता [53]गजासुरविमर्दनः ॥ 526
[54]वीरभद्रश्च [55]हर्यर्धमूर्तिश्चै[56]वार्धनारिकः ।
[57]किरातमूर्तिः [58]कङ्कालश्[59]चण्डेशानुग्रहाभिधः ॥ 527
[60]विषापहरमूर्तिश्च [61]चक्रदानसमाह्वयः ।
[62]विघ्नेश्वरप्रसन्नश्च [63]सोमास्कन्दस्[64]तथैकपात् ॥ 528
[65]सुखासीनाख्यमूर्तिश्च [66]दक्षिणामूर्तिरित्यमी ।
पञ्चविंशतिसंख्याका लीलामूर्तय ईरिताः ॥ 529

[67]महालिङ्गोद्भवश्चापि तथैव [68]शरभेश्वरः ।
[69]आद्यो बालगणेशोऽथ [70]तरुणो [71]भक्तवत्सलः ॥ 530
तथा [72]वीरगणेशश्च [73]सशक्तिगणनायकः ।
तथा [74]द्विजगणेशश्च स्यात्[75]सिद्धिगणनायकः ॥ 531
तथो[76]च्छिष्टगणेशश्च स्याद्[77]विघ्नगणनायकः ।
तथा [78]क्षिप्रगणेशश्च [79]हेरम्बाख्यो गणाधिपः ॥ 532
[80]लक्ष्मीगणपतिश्चैव [81]महागणपतिस्तथा ।
[82]विजयाख्यो गणपतिः स्यान्[83]नृत्तगणनायकः ॥ 533
तथै[84]वोर्ध्वगणेशश्चाप्ये[85]काक्षरगणेश्वरः ।
तथा [86]वरगणेशश्च स्यात्[87]त्र्यक्षरगणाधिपः ॥ 534
[88]क्षिप्रप्रसादगणपो [89]हरिद्रागणनायकः ।
[90]एकदन्तगणेशश्च स्तात्[91]सृष्टिगणनायकः ॥ 535
तथो[92]द्दण्डगणेशश्च [93]ऋणमोचनविघ्नराट् ।
तथा [94]धुण्डिगणाधीशो [95]द्विमुखस्[96]त्रिमुखस्तथा ॥ 536

124B स्यात्सिंहगणनाथश्च[97] तथा योगगणाधिपः[98] ।
दुर्गागणेशस्संकष्टहर[99]विघ्नेश्वरस्तथा[100] ॥ 537
द्वात्रिंशच्च गणाधीशाः क्रमादेते प्रदर्शिताः ।
आदौ प्रोक्तो ज्ञानशक्तिसुब्रह्मण्यस्ततः परम् ॥ 538
स्कन्दाख्यश्[102]चाग्निजाताख्य[103] सौरभेयाभिधस्ततः[104] ।
गाङ्गेयाख्यः[105] शरवणोद्भवाख्यः[106] कार्तिकेयकः[107] ॥ 539
कुमाराख्यः[108] षण्मुखाख्यस्[109]तारकारिसमाह्वयः[110] ।
सेनानीर्[111]गुहसंज्ञश्च[112] ब्रह्मचारी[113] च देशिकः[114] ॥ 540
क्रौञ्चभेदननामा[115] च शिखिवाहनसंज्ञकः[116] ।
ततो वेलायुधाभिख्यः सुब्रह्मण्यः[117] प्रकीतिर्तः ॥ 541
सुब्रह्मण्यास्सप्तदशाप्यमी प्रोक्ताः क्रमादिह ।
वटुकाख्यो भैरवश्च[118] स्वर्णाकर्षणभैरवः[119] ॥ 542
असिताङ्गो[120] विशालाक्षो मार्ताण्डो मोदकप्रियः ।
स्वच्छन्दो विघ्नसन्तुष्टः खेचरः सचराचरः ॥ 543
रुरुश्च[121] क्रन्ददंष्ट्रश्च तथैव च जटाधरः।
विश्वरूपो विरूपाक्षो नानारूपधरः परः ॥ 544
वज्रहस्तो महाकायः चण्डश्च[122] प्रलयान्तकः ।
भूमिकम्पो नीलकण्ठो विष्णुश्च कुलपालकः ॥ 545
मुण्डपालः कामपालः क्रोधो वै पिङ्गलेक्षणः[123] ।
अभ्ररूपो धरापालः कुटिलो मन्त्रनायकः ॥ 546
125A रुद्रः पितामहाख्यश्च उन्मत्तो[124] वटुनायकः ।
शङ्करो भूतवेतालस्त्रिनेत्रस्त्रिपुरान्तकः ॥ 547
वरदः पर्वतावासः कपालः[125] शशिभूषणः ।
हस्तिचर्माम्बरधरो योगीशो ब्रह्मराक्षसः ॥ 548

125A सर्वज्ञस्सर्वदेवेशस्सर्वभूतहृदि स्थितः ।
[126]भीषणाख्यो भयहरः सर्वज्ञाख्यस्तथैव च ॥ 549
कालाग्निश्च महारौद्रो दक्षिणो मुखरो स्थिरः ।
[127]संहारश्चातिरक्ताङ्गः कालाग्निश्च प्रियंकरः ॥ 550
घोरनादो विशालाक्षो योगीशो दक्षसंस्थितः ।
इत्येते हि चतुष्षष्टिसंख्याका भैरवा मताः ॥ 551
अष्टौ सन्त्यष्टकानीह सरूपाणां यथाक्रमम् ।
असिताङ्गाष्टकं त्वाद्यं रुर्वष्ठकमतः परम् ॥ 552
चण्डाष्टकं तृतीयं स्यात्तुर्यं क्रोधाष्ठकं मतम् ।
उन्मत्ताख्यं पञ्चमं स्यात्कपालाख्यं तु षष्टकम् ॥ 553
सप्तमं भीषणाख्यं तु संहाराष्टकमष्टमम् ।
एकैकस्याष्टकस्यात्र चैका मूर्तिः प्रदर्शिता ॥ 554
[128]महापाशुपतास्त्रस्य मूर्तिः [129]पाशुपतास्त्रगा ।
[130]शैवागमस्वरूपं च [131]खड्गरावण एव च ॥ 555
[132]स्यान्मल्लारीशिव[133]श्शास्ता [134]महाशास्ता ततः परम् ।
तथैव [135]पूरुषमृगो [136]वीरभद्रोऽष्टबाहुकः ॥ 556
हरीशाजत्रिमूर्त्यात्म[137]विश्वरूपाह्वयस्ततः ।
सात्त्विकाख्यचतुर्बाहुः [138]वीरभद्रस्ततः परम् ॥ 557
[139]राजसाष्टभुजोपेतवीरभद्रस्तथैव च ।
[140]तामसाख्यो दशभुजवीरभद्रस्तथा परः ॥ 558
अतः परं तु संप्रोक्तः श्रीमान् [141]सिद्धिविनायकः ।
[142]नन्दीश्वरो [143]महाकालो [144]भृङ्गी च [145]वृषभेश्वरः ॥ 559
[146]महादेवी [147]गणेशश्च [148]स्कन्दश्[149]चण्डेश्वराऽप्यमी ।
अष्टौ श्रीकण्ठसमयावेदका द्वारपालकाः ॥ 560

125A सुप्रभा मेघदूती च विजया भास्करार्यमा ।
गन्धर्वा शकटा शूर्पा मालिनी च वसुन्धरा ॥ 561
हुङ्कारी राक्षसी रम्भा त्रिणेत्रा नेत्रभूषिणी ।
अञ्जना मित्रपीठा च भद्रा स्वस्तिः करालिका ॥ 562
काली बलवती शूरा रोगघ्नी कामदायिनी ।
दूतिनी शाकिनी हंसी माया वागीश्वरी तथा ॥ 563
वनमाली गवाक्षी चेत्येता देव्यः प्रकीर्तिताः ।
द्वात्रिंशद्बाहुकाघोरमूर्तिपीठस्थदेवताः ॥ 564
द्वात्रिंशदेकरूपाश्चेत्येका[150] मूर्तिः प्रदर्शिता ।

सुप्रभा विजया काली साघोरा च करालिका ॥ 565
विकराली सुप्रभा च मेघधूती मनस्विनी ।
द्वात्रिंशद्बाहुकाघोरमूर्तेस्तु नव शक्तयः ॥ 566
सर्वासामेकरूप्येण प्रतिमैका[151] प्रदर्शिता ।

रणाख्यो वीरभद्रश्च[152] तथा षोडशबाहुकः[153] ॥ 567
द्वात्रिंशद्भुजयुक्तश्च वीरभद्रस्ततः[154] परम् ।
स्याद् द्वात्रिंशद्भुजाघोरवीरभद्रः[155] प्रकीर्तितः ॥ 568
अनन्तश्[156]चैकरुद्रश्च[157] श्रीकण्ठश्च[158] शिखण्डकः[159] ।
125B त्रिमूर्तिश्[160]चैकनेत्रश्च[161] सूक्ष्माख्यः[162] शिव[163] इत्यमी ॥ 569
अष्टौ विद्येश्वरा इन्द्राद्यष्टदिक्षु समन्ततः ।
एतेषां मध्यभागे तु शिवः[164] श्रीमान् प्रकाशते ॥ 570
वेदशास्त्रेन्दुसंख्याका मूर्तयो दर्शिता इह ।
रुद्राक्षिसंख्यास्सारूप्या देवता न प्रदर्शिताः ॥ 571
प्रोक्ताः शिवनिधौ सर्वे कोशराज्याङ्गमण्डलाः ।

अस्मिन् तृतीये शिवनिधौ

उक्तासु पञ्चसप्तत्युत्तरत्रिशतप्रतिमासु (३७५)

रूपसादृश्यात् अलिखितानाम्

एकादशोत्तरद्विशतप्रतिमानां (२११)

विवरणम् एवमस्ति

१) अष्टसु भवाद्यष्टमूर्तिषु सप्त प्रतिमाः (७)

२) एकादशरुद्रेषु दश प्रतिमाः (१०)

३) शतरुद्रेषु एकोनशतप्रतिमाः (९९)

४) चतुःषष्टिभैरवाष्टकाष्टमूर्तिषु षट्पञ्चाशत् प्रतिमाः (५६)

५) द्वात्रिंशद्भुजाघोरमूर्तिपीठदेवतासु एकत्रिंशत्प्रतिमाः (३१)

६) द्वात्रिंशद्भुजाघोरमूर्तिपीठस्थनवशक्तिदेवतासु अष्टौ प्रतिमाः (८)

इति आहत्य एकादशोत्तरद्विशतप्रतिमाः (२११) न लिखिताः ।



125B/1 **विष्णुशिवब्रह्मात्मकविश्वेश्वरध्यानम् । मन्त्रसारे स्कान्दे च**

स्वर्णाम्भोजे निषण्णं सुरवरविनुतं सप्तनेत्रं त्रिवक्त्रं
शूलं वज्रं च खड्गं प्रलयहुतवहं नागपाशाङ्कुशानि ।
घण्टां परशुं तथैवाप्यभयदमनघं शङ्खचक्रे गदाब्जे
चिन्मुद्रामक्षमालां कनककलशयुक्पुस्तकं चापि हस्तैः ॥ १ ॥ 572

बिभ्राणं चित्रवस्त्रं शशिधरजटिलं गाङ्गपूरं वहन्तं
नीलश्वेतप्रवालप्रभममितरुचिं लोकसृष्ट्यादिमूलम्
शान्तं लोकैकनाथं भवभयशमनं सर्वदा सुप्रसन्नम्
श्रीकण्ठं विश्वरूपं शुभदहरिहरब्रह्मरूपं भजेऽहम् ॥ २ ॥ 573

मुखे तत्तद्वर्णः । सर्वाङ्गे शुभ्रवर्णः

इति श्रीमुम्मडि कृष्णराजओडेयर् विरचिते श्रीतत्त्वनिधौ

तृतीयः शिवनिधिः

सम्पूर्णः

शिवनिधेराकरग्रन्थाः

1. कामिकागमः
2. कारणागमः (शैवः)
3. नृसिंहप्रासादः
4. धर्माब्धिसारः (दशपापहराकल्पः)
5. पद्मपुराणम्
6. पाञ्चरात्रम्
7. प्रपञ्चसारः
8. भैरवकल्पः
9. मन्त्रशास्त्रम्
10. मन्त्रसारः
11. मयशिल्पम्
12. मल्लारीमाहात्म्यम्
13. मुद्गलपुराणम्
14. रुद्रयामलम्
15. रौरवागमः
16. वातुलागमः

17. विवेकचिन्तामणिः

18. विश्वकर्मकल्पः

19. वीरशैवकौस्तुभः

20. व्रतार्कः (केदारेश्वरकल्पः स्वर्णगौरीकल्पश्च)

21. शङ्करसंहिता

22. शिवतत्त्वरत्नाकरः

23. शिवपञ्चाक्षरीमन्त्रम्

24. शैवागमाः

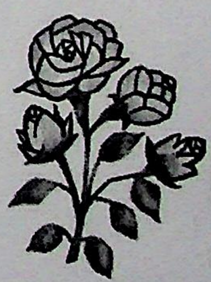
25. शैवागमशेखरः

26. संख्यारत्नकोशप्रभावलीव्याख्या

27. स्कान्दपुराणम्-(काशीखण्डः)

28. स्कान्दपुराणम्-लक्ष्मीनारायणसंहिता

29. स्कान्दपुराणम्-हेमाद्रिः (दानखण्डः)



शिवनिधौ स्थितानां श्लोकानां पद्यानां च

अकाराद्यनुक्रमणिका

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
19.	अभयं चक्रशूले च	(14)	16
20.	अभयं डमरुं चैव	(149)	32
21.	अभयवरदहस्तं	(210)	40
22.	अभयवरदहस्तं	(330)	58
23.	अभिनवमणिमुक्ताहार	(419)	73
24.	अभूतिरव्ययश्शास्ता	(509)	86
25.	अमीषां शतरुद्राणां	(524)	87
26.	अमीषां हि सरूपत्वात्	(508)	86
27.	अम्बुजासनमासीनं	(221)	42
28.	अरुणकरनिभाङ्गं	(104)	25
29.	अरुणाभसुभस्मविलेपन	(302)	53
30.	अष्टमाष्टकं तटित्प्रभं	(407)	71
31.	अष्टौ विद्येश्वराः	(570)	91
32.	अष्टौ सन्त्यष्टकानीह	(552)	90
33.	असिताङ्गो विशालाक्षो	(395)	69
34.	असिताङ्गो विशालाक्षो	(543)	89
35.	अस्ति मेरोरुदग्भागे	(1)	15
36.	अस्ति मेरोरुदग्भागे	(4)	15
37.	आग्नेय्यां संस्थिता	(511)	86
38.	आद्याष्टकं सुवर्णाभं	(394)	69

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
59.	उपमन्युरिमं श्रुत्वा	(81)	22
60.	उपवीतसमायुक्तं	(242)	44
61.	उपासते परं तत्त्वं	(35)	18
62.	उमां सेतुस्तनं	(260)	47
63.	उमाताण्डवनामान्यो	(499)	85
64.	उमार्धं कटिसूत्रं तु	(261)	47
65.	उमासहितवत्सर्वं	(305)	54
66.	ऊर्ध्वं ज्वलति वह्निश्च	(77)	21
67.	ऊर्ध्वकेशो विरूपाक्षो	(199)	38
68.	ऊर्ध्वे तु वामपादं	(131)	30
69.	ऋषयो नाकिनः	(52)	19
70.	एकं पादं द्विपादं च	(410)	72
71.	एकपादा द्विपादाश्च	(46)	19
72.	एकवक्त्रं त्रिणयनं	(135)	30
73.	एकवक्त्रं त्रिणयनं	(276)	50
74.	एकवक्त्रं त्रिणयनं	(362)	65
75.	एकवक्त्रं त्रिणयनं	(372)	66
76.	एकवक्त्रं त्रिणेत्रं च	(281)	50
77.	एकवक्त्रं द्विनयनं	(144)	31
78.	एकवक्त्रं द्विनयनं	(265)	48

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
99.	कपालोपेतहस्तं च	(230)	43
100.	करस्थकदलीचूत	(320)	56
101.	कराभ्यामपि मुख्याभ्यां	(192)	37
102.	करोति सर्वजीवानां	(75)	21
103.	कल्पद्रुमं प्रणमतां	(387)	68
104.	कल्हारशालिकमलेक्षु	(335)	59
105.	कल्हाराम्बुजबीज	(344)	61
106.	कामनिग्रहरूपं तु	(234)	43
107.	कालमेघनिभांगाढ्य	(468)	80
108.	कालमेघनिभाकार	(464)	80
109.	कालाग्निश्च महारौद्रो	(550)	90
110.	कालिकाताण्डवोऽप्यन्यः	(125)	29
111.	काली बलवती शूरा	(563)	91
112.	काली बलवती शूला	(451)	78
113.	कालो धर्मो ह्यधर्मश्च	(512)	86
114.	किं रूपोऽयं ऋषिश्रेष्ठ	(2)	15
115.	किञ्चित्केशशिखाबद्धं	(356)	64
116.	किञ्चित्प्रहसितास्यं	(269)	49
117.	कुक्कुटं खेटकं	(359)	64
118.	कुञ्चितं दक्षिणं पादं	(229)	43

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
119.	कुठारवेदांकुश	(114)	27
120.	कुण्डं पाशाङ्कुशौ	(485)	82
121.	कुन्तं खेटं च	(402)	70
122.	कुन्देन्दुशङ्खस्फटिका	(112)	27
123.	कुमाराख्यः षण्मुखाख्यः	(540)	89
124.	कृताञ्जलिपुटोपेतं	(247)	45
125.	कृष्णं सुभद्रचतुरानन	(123)	29
126.	कृष्णात्पृथासुतः	(82)	22
127.	कृष्णापरशुसंयुक्तं	(285)	51
128.	कृष्णापरशुसंयुक्तं	(304)	54
129.	कैलासशिखरप्रोद्यत्	(180)	36
130.	कैलासशैलशिखरे	(110)	26
131.	कैलासाभं पञ्चवक्त्रं	(107)	26
132.	कैलासेऽस्मिन्महादेव	(68)	21
133.	कोटिभौमानि दिव्यानि	(57)	20
134.	कौबेरीं दिशमाक्रम्य	(204)	39
135.	क्रकचं क्रोडशङ्खौ च	(318)	55
136.	क्रोधो वै पिङ्गलेक्षणः	(401)	70
137.	क्रौञ्चभेदननामा च	(541)	89
138.	क्षमारथसमारुढं	(179)	36

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
139.	क्षिप्रप्रसादगणपो	(535)	88
140-	खट्वाङ्गमपि पञ्चास्यं	(106)	25
141.	खड्गं खेटं पट्टसं च	(400)	70
142.	खड्गं त्रिशूलं परशुं	(465)	80
143.	खड्गं शूलं धनुश्चक्रं	(462)	80
144.	खड्गखेटकनाराच	(409)	72
145.	खड्गेषु पाशखट्वाङ्ग	(209)	39
146.	खेटं शङ्खं धनुः	(479)	82
147.	खेटकं चाक्षमालां च	(373)	66
148.	खेटखट्वाङ्गशूलानि	(414)	72
149.	गजहस्तोपमं	(155)	32
150.	गजाश्वसिंहशार्दूल	(49)	19
151.	गजेन्द्रवदनं साक्षात्	(338)	60
152.	गणैः स्वकीयैस्तत्रास्ते	(60)	20
153.	गदां चापं च मुसलं	(466)	80
154.	गदां त्रिशूलकं चैव	(456)	78
155.	गायत्री प्रतिपाद्याय	(184)	36
156.	गोक्षीराभं दधानं	(427)	75
157.	गौरवर्णं त्रिणेत्रं च	(248)	45
158.	गौरीदेवी स्वर्णगौरी	(494)	84

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
179.	चतुर्भुजं त्रिणेत्रं च	(240)	44
180.	चतुर्भुजं त्रिणेत्रं च	(303)	53
181.	चतुर्भुजं त्रिणेत्रं च	(376)	66
182.	चतुर्भुजं त्रिणेत्रं च	(383)	67
183.	चतुर्भुजं द्विनेत्रं च	(355)	64
184.	चतुर्भुजं नीलकण्ठम्	(191)	37
185.	चतुर्भुजां त्रिणेत्रां च	(94)	24
186.	चतुर्भुजास्त्रिणेत्राश्च	(157)	33
187.	चतुर्भुजैर्वज्रशक्तिं	(354)	64
188.	चतुर्भुजो बालवेषः	(445)	78
189.	चतुर्मुखं चतुर्बाहुं	(219)	41
190.	चतुर्वक्त्रं चतुर्बाहुं	(411)	72
191.	चतुर्वक्त्राष्टनयनं	(360)	64
192.	चन्द्रावतंसो जटिल	(182)	36
193.	चन्द्रोपरिष्टात्सम्बद्ध	(117)	28
194.	चामरैर्वीज्यमानां च	(96)	24
195.	चिन्तामणिः कल्पवृक्षः	(42)	18
196.	जटाबद्धकलानाथं	(105)	25
197.	जटामकुटसंयुक्तं	(97)	24
198.	जटामकुटसंयुक्तं	(216)	41

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
199.	जटिलश्चर्मवसना	(162)	34
200.	जन्मर्क्षेषु विशेषेण	(167)	34
201.	जम्बूद्वीपं तु कैलासे	(69)	21
202.	ज्वलनो दहनो	(196)	38
203.	ज्ञानमुद्रां कुन्तहस्त	(99)	24
204.	ज्ञानस्वरूपौ कैलासौ	(70)	21
205.	ज्वालां शक्तिं गदां	(398)	70
206.	डमरुं सव्यहस्ते	(130)	29
207.	तत्पादं कुञ्चितं	(134)	30
208.	तथा त्रिमूर्तयः	(33)	18
209.	तथा वीरगणेशश्च	(531)	88
210.	तथा ह्यवदनाः केचित्	(47)	19
211.	तथैकादशलक्षं च	(54)	19
212.	तथैवोर्ध्वगणेशश्च	(534)	88
213.	तथोच्छिष्टगणेशश्च	(532)	88
214.	तथोदक्शिखरे देवं	(36)	18
215.	तथोद्दण्डगणेशश्च	(536)	88
216.	तद्द्वारिसगणैस्सार्धं	(58)	20
217.	तन्मध्ये वृषभस्स्थित्वा	(225)	42
218.	तप्तकाञ्चनसंकाश	(351)	63

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
219.	तप्तचामीकरप्रख्य	(432)	76
220.	तप्तहाटकसंकाशजटा	(435)	76
221.	तस्याप्यर्धेन सौवर्णान्	(171)	35
222.	तामसं कृष्णवर्णं	(434)	76
223.	ताश्च स्त्रीवेषधारिण्यः	(164)	34
224.	तिष्ठत्येषा महासत्व	(63)	20
225.	तिसृणां च पुरां	(186)	37
226.	तुङ्गाङ्गविस्तृतनतां	(313)	55
227.	तेजोमण्डलमध्यगं	(422)	74
228.	ते बालवेषाः कर्तव्याः	(166)	34
229.	त्रिणेत्रं चाष्टहस्तं	(152)	32
230.	त्रिणेत्रं दशहस्तं च	(366)	65
231.	त्रिणेत्रं भसितोद्धूलं	(365)	65
232.	त्रिणेत्रः पीनकृष्णाङ्गो	(441)	77
233.	त्रिणेत्रा रुद्रसदृशा	(190)	37
234.	त्रिणेत्रो वामनाकारो	(443)	77
235.	त्रिपुण्ड्रधारिणं रौद्रं	(458)	80
236.	त्रिपुरारिः कालहरो	(526)	88
237.	त्रिभङ्गी पादपेण्डाढ्यं	(481)	82
238.	त्रिभुवनजगदीशं	(420)	73

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
239.	त्रिलोचनं भीषणास्यं	(103)	25
240.	त्रैलोक्यनामकं देवं	(467)	80
241.	त्र्यक्षश्चर्मपरीधानो	(416)	73
242.	दक्षहस्ते गरं धृत्वा	(277)	50
243.	दक्षाध्वरध्वंसकरं	(476)	81
244.	दक्षाध्वरध्वंसकरः	(187)	37
245.	दक्षिणं कुञ्चितं	(141)	31
246.	दक्षिणाशामुखं देवि	(38)	18
247.	दक्षिणे चक्रसंयुक्तं	(282)	50
248.	दक्षिणे जमदग्निश्च	(307)	54
249.	दक्षिणे परहस्ते तु	(228)	43
250.	दक्षिणे यादवश्रेष्ठ	(87)	23
251.	दक्षिणे शयनं पादं	(288)	51
252.	दधानश्चर्मवसनो	(486)	82
253.	दन्तकल्पलतापाश	(329)	58
254.	दलत्सरोजमध्यस्थं	(121)	28
255.	दश तान्यायुधान्यत्र	(41)	18
256.	दिग्वर्णा जटिला	(489)	83
257.	दिव्यारामसहस्राणि	(51)	19
258.	दीप्तदन्ताग्रकेश	(412)	72

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
259.	दुर्गाकालीद्विपक्षं च	(315)	55
260.	देवं देवीमयं ध्यात्वा	(64)	20
261.	देवं शिरसि चण्डस्य	(275)	49
262.	देवस्य दक्षभागे तु	(273)	49
263.	देवस्य वामपार्श्वे तु	(231)	43
264.	देवस्य वामभागे	(238)	44
265.	देव्यास्तु दक्षिणे पार्श्वे	(223)	42
266.	दोर्भिष्षोडशभिर्युक्तं	(148)	32
267.	दंष्ट्राकरालवदनं	(252)	46
268.	द्वात्रिंशच्च गणाधीशाः	(538)	89
269.	द्वात्रिंशदेकरूपाश्च	(565)	91
270.	द्वात्रिंशद्भुजयुक्तश्च	(568)	91
271.	द्विकोटिस्तु समुद्दिष्टा	(56)	20
272.	द्विनेत्रं द्विभुजं चैव	(378)	67
273.	द्विभुजं च द्विनेत्रं	(246)	45
274.	द्विभुजं च द्विनेत्रं	(271)	49
275.	द्विमुखं चाष्टबाहुं	(358)	64
276.	धनुर्बाणयुतं रक्तं	(264)	48
277.	धनुर्बाणं च नाराचं	(470)	81
278.	धनुश्च मुसलं चाग्निं	(317)	55

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
299.	नैर्ऋतो वरुणो हन्ता	(513)	86
300.	नैनं पश्यन्ति पापिष्ठा	(67)	21
301.	न्यस्तव्यो मत्प्रसादेन	(274)	49
302.	पक्वचूतफलपुष्प	(326)	57
303.	पञ्चवक्त्रं महाघोरं	(408)	72
304.	पञ्चविंशतिभिर्हस्तैः	(16)	16
305.	पञ्चात्मकः पंचशिखी	(202)	39
306.	पट्टसं दण्डनागौ	(472)	81
307.	पत्रं तु वामकर्णे	(128)	29
308.	पत्रं तु वामकर्णे	(294)	52
309.	पद्मासने सुखासीनं	(90)	23
310.	परशुं डमरुं खड्गं	(102)	25
311.	पादे पादुकसंयुक्तं	(244)	42
312.	पाशाङ्कुशापूपकपित्थ	(321)	56
313.	पाशांङ्कुशापूपकुठार	(334)	59
314.	पाशाङ्कुशस्वदन्त	(343)	61
315.	पाशांङ्कुशस्वदन्ताम्रफल	(333)	59
316.	पाशाङ्कुशौ दन्तजम्बू	(345)	61
317.	पिनाकं डमरुं शूलं	(89)	23
318.	पीतं षष्ठमृषीरक्तम्	(404)	71

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
379.	मृगव्याधश्च शर्वश्च	(189)	37
380.	मृत्युञ्जयश्चामृताख्य	(498)	85
381.	मेखलोपरि वज्राणं	(380)	67
382.	मोदकासक्ततुण्डाग्र	(439)	76
383.	मौलौ दक्षिणदत्तूर	(127)	29
384.	य इमं पठतेऽध्यायं	(78)	21
385.	यतो वाचो निवर्तन्ते	(11)	16
386.	यमो मृत्युहरो धाता	(197)	38
387.	यस्मै कस्मै न दातव्यं	(80)	22
388.	याम्यभागं समाश्रित्य	(198)	38
389.	योगमुद्रैकसम्बद्धा	(118)	28
390.	योगारूढो योगपट्टाभिरामो	(350)	63
391.	योगीन्द्रनुतपादाब्जं	(188)	37
392.	रक्तदंष्ट्रं त्रिपुण्ड्राढ्यं	(475)	81
393.	रक्तनेत्रं रक्तजिह्वं	(459)	80
394.	रक्तवर्णं करालास्यं	(431)	76
395.	रक्ताभमुग्रनयनं	(243)	45
396.	रक्तो नन्दी चतुर्बाहुः	(440)	77
397.	रक्तो रक्ताङ्गरागांशुक	(336)	60
398.	रत्नं च कुमुदं कुम्भं	(101)	25

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
419.	वज्रहस्तो महाकायः	(545)	89
420.	वज्रायुधं च कुन्तं च	(471)	81
421.	वर्ततेऽयं महासत्त्वो	(59)	20
422.	वनमाली गवाक्षी च	(564)	91
423.	वरं च फलकं चैव	(100)	24
424.	वरदं तोमरं पाशं	(367)	65
425.	वरदः पर्वतावासः	(548)	89
426.	वराक्षमालाभय	(113)	27
427.	वलक्षाः प्रणवात्मानो	(45)	19
428.	वसन्तः स्वर्गसन्तानो	(505)	86
429.	वसन्ति देवदेवस्य	(31)	17
430.	वाताशकटिसूत्रं च	(477)	81
431.	वामदक्षिणपार्श्वस्थौ	(312)	55
432.	वामभागे विधातव्याः	(308)	54
433.	वामाङ्ककृतसंवेश	(181)	36
434.	वामे शैलसुता	(109)	26
435.	वायुना पूजिताश्चैते	(517)	87
436.	विकराली सुप्रभा	(566)	91
437.	विकीर्णलोहितजटं	(391)	68
438.	विघ्नेशं रक्तवर्णं	(289)	51

क्रमसंख्या	श्लोकप्रारंभः	श्लोकसंख्या	पुटसंख्या
479.	शिवो हरश्च शर्वश्च	(507)	86
480.	शीघ्रो लघुर्वायुवेगः	(516)	87
481.	शुद्धस्फटिकसंकाशं	(88)	23
482.	शुद्धस्फटिकसंकाशं	(429)	75
483.	शूलं दक्षिणपार्श्वे तु	(136)	30
484.	शृणु देवमुने गुह्यं	(159)	33
485.	शैवागमश्शैवदीक्षावहः	(415)	72
486.	शोणश्च हरितो	(193)	38
487.	श्यामवर्णनिभं चैव	(375)	66
488.	श्यामां त्रिणेत्रां द्विभुजां	(211)	40
489.	श्यामां द्विनेत्रां	(278)	50
490.	श्रीकण्ठाख्यो महादेवः	(74)	21
491.	श्रीमच्छिवनिधिं	(491)	84
492.	श्रीमत्तीक्ष्णशिखाङ्कुशाक्ष	(348)	62
493.	श्वेतवस्त्रधरं देवं	(377)	67
494.	श्वेतश्च जयभद्रश्च	(515)	87
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496.	षड्भुजं चैकवदनं	(364)	65
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ŚRĪTATTVANIDHI

BY

MUMMAḌI KṚṢṆARĀJA WOḌEYAR

VOLUME - 3

ŚIVANIDHI

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VOLUME III

ŚIVANIDHI

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ŚIVANIDHI

Salutation to Lord Gaṇeśa

Salutation to mother Cāmuṇḍā

The third section of Śritattvanidhi, Śivanidhi by name, is now commenced

95A Description of Mahākailāsamūrti for meditation as given in the first chapter of the Upadeśakāṇḍa of the Śaṅkarasaṁhitā

The sages ask : You have stated that the great Kailāsa mountain is to the north of the Meru mountain and that it is near the wall of the egg (i.e. the universe). O best of sages, what is its form ? what is its size ? How much is its height ? O sage, you should tell us all this in detail. 1-2

Then, hearing their words, the best among the scholars of Purāṇas, viz., Sūta said the following :

O brahmins, listen to this description which is a well-kept secret. 3

The great Mount Kailāsa is to the north of the Meru. This is the residence of the Lord[1] who wears the moon as an ornament on His head and who is accompanied by many gaṇas (groups of devotees in many forms) and devotees. 4

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1. Śiva accompanied with devī resides here (40th chapter of Dakṣa Kāṇḍa). Śiva in the company of Mahadevī shines with supreme bliss.

95A The length (of this mountain range) is twenty crore yojanas. O best of brahmins, you should know that its height is twice as much. 5

At its centre, there is its beautiful peak full of many gems. The residence of Lord Maheśvara, adorned with many precious stones, is also there. 6

It is endowed with forts, big gates, balconies, and watch towers. There, (in the palace), great Lord Śambhu, who is also called Sadāśiva, is seated on a throne. 7

The Lord shines with twenty-five faces which resemble blooming lotuses. His hair is matted up and His eyes are odd (3) in number. He possesses fifty hands. 8

The Lord is resplendent with a pair of feet which has the lustre of an open red lotus. He is adorned with Rudrākṣas which are white like the crystal and also with serpent-ornaments. 9

He is bright like the combination of billions of suns. His body is composed of pure existence, pure knowledge and pure bliss. It (His body) is not a creation of the Nature (like the bodies of others). The Lord is the possessor of all wealth and is beyond the concepts of the defined and definition. 10

Words and mind return without reaching Him. His matted locks are the locus of the Ganges. He is adorned with the crescent moon. 11

All his limbs are smeared with sacred ash. A serpent is worn by Him as the sacred thread. He wears a garland of skulls and He is covered by the cloth of tiger skin. 12

95A Each one of His faces has three eyes. He wears the elephant hide as His upper garment. His right leg is stretched and the other is bent. 13

He carries the gesture of granting fearlessnes, a discuss, a spear, a chisel, an arrow, a mace, a lotus, a sword, a lance, a javelin, an axe, a dart, a snake, a plough, a hook, a rosary, a missile, a flag, a club, a bludgeon (vajra), a weapon called kunta, a bone, a fang, a saw and a short javelin in His 25 right hands. In His 25 left hands He carries the gesture of granting boons, a bow, a deer, a conch, a shield, a noose, a hatchet, a hammer, a drum, a bell, a musical instrument called Rudravīṇā, a book, a skull, a head(?), a Khaṭvāṅga(a weapon), a Bhṛśuṇdi (a weapon), an iron bar, a weapon called Paṭṭasa, a staff made of reed, a Kamaṇḍalu (a vessel for carrying water), fire, scissors, a pestle and a bunch of peacock's tail-feathers. 14-18

The great Lord Sadāśiva reigns on that mountain. The five well-known Śaktis (goddesses of power) and many Rudras, Siddhas (demigods) and all sages stand around the Lord to serve Him. The Lord flourishes with full mastery being omnipresent and eternal. 19-20

O brahmins, there are eleven peaks around this gem-studded peak which is encircled by retinues which are engaged in performing their duties. 21

95B These are composed of Sūryakānta stones. There reside the five, and other six forms of Lord Śiva, O best of brahmins. 22-23a

Surrounding these eleven peaks, there are one hundred and one peaks of Candrakānta stones that belong to Lord Śiva, O brahmins. 23b-24a

There are eight Vidyeśvaras, eight Mūrtis of the Maheśa and nine Śaktis residing on those peaks. All these are the manifestation of Lord Śiva. These twenty-five forms are very charming. 24b-25

95B There also reside 50 Mothers (mātṛkās).

O brahmins, there are also one thousand and one peaks of Agnikānta stones around this area. All these are the dwelling of Lord Śiva. Here there are one hundred and eight icons of Lord Tāṇḍaveśa (Śiva in a dancing pose). 26-27

The great mantras (powerful spells), seven crore in number, have obtained the form of Lord Śiva and dwell here meditating on Lord Mahādeva in their hearts. 28

O brahmins, in the outer rim of this area, there are ten thousand and one big peaks. 29

These are shining like crystal in accordance with the command of Lord Śiva. Here reside Vighneśvara, Skanda, Mahāśāstā and Bhairava, all sons of Lord Śiva. Along with them, Gaṇādhipas (leaders of groups) like Nandin, Bhṛṅgin, Mahākāla etc., reside here. 30-31

Vṛṣeśvara (the Lord of bulls) who is verily the Dharma and the divine cow Kāmadhenu, which gives everything desired (by the devotees), the Śaktis (powers) called Durgā etc., and devotees like Caṇḍeśvara as well as five (?) Trimūrtis are present there. O brahmins, you should know that there are a lakh and one beautiful peaks, which are bright like gems, around these. 32-34a

In the peaks of the western side, the Viplus (Vipras?) worship Śiva, the highest Lord and the supreme principle, in the form of luminous Liṅga. They desire eradication of their troubles and total liberty. 34b-35

95B In the northern peaks, many creators (Vidhis) worship the great Lord Śiva, who is the support of the gods, being desirous of liberation and elimination of hazards. **36**

In the peaks on the eastern side, the protectors of directions viz., Indra etc., dwell contemplating on the great Lord who mounts the Bull. **37**

Many sages living in the southern peaks follow strict austerities and meditate on the eternal God Śiva, who is called Dakṣiṇāmūrti on account of having His face turned southwards. They meditate with concentrated mind desirous of obtaining the knowledge of Reality. **38-39a**

O brahmins, around these peaks, there are a million and one peaks which shine with golden brightness. **39b-40a**

O best of brahmins, the lords of Bhūtas reside on these peaks. Ten famous weapons, Rudras and Vidyādharas, Garuḍas, Gandharvas and milk cow Surabhi also reside here. **40b-41**

Cintāmaṇi (wish-yielding gem), Kalpavṛkṣa (wish-yielding tree) and two treasures called Śaṅkha and Padma, charming harlots of the Rudraloka as well as brahmins whose behaviour is miraculous, live here. These have obtained an emancipation called Sāmīpya (nearness)*. **42-43a**

O best of brahmins, there are silver peaks around these and their number in one crore (10 million) and one. On these peaks live elephants which are created by Lord Śiva. They are two thousand in number and white in colour. Being manifestations of the *Om*, the elephants live there as per the command

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* There are many types of liberation one of which is called Sāmīpya. Those that have obtained this live in the proximity of the Lord.

of Lord Śiva. Horses, aeroplanes and chariots, which are the manifestation of Vedas are also here. **43b-45a**

The Bhūtagaṇas (i.e. multitudes of Śiva's devotees) who are one-legged, two-legged, three-legged, many-legged or legless, who have one face, two faces, three faces or more faces or no face at all, who have one, two, three or more hands or have no hand at all, who have one, two, three or more eyes also live there.

Some Bhūtas have human faces while others have bird faces. **45b-48**

There are others who have faces of elephant, horse, lion, tiger, jackal, bear, monkey, beast or panther among the Bhūtagaṇas. **49**

O best of brahmins, all these multitudes of Bhūtas having various forms have been released here by the order of Lord Śiva and reside here (on the peaks described earlier). **49-50**

96A There are divine gardens and many divine rivers which are the cause of wonder in the area. **51**

O best of brahmins, the sages and gods who have attained the liberation called *Sālokyamukti** by worshipping Lord Śiva also live here. **52**

They enjoy many kinds of pleasures and live here happily. **53a**

The total number of all peaks is one crore eleven lakh twelve thousand one hundred and eighteen (11,12,118). Thus shines the great Mount Kailāsa, the abode of Lord Śambhu. **54**

*** Those who attain this type of Liberation live in the same world as the Lord.**

96A Here ends the first chapter in the Upadeśakāṇda of the Śivarahasya section of the Śaṅkarasaṃhita of the Skāndapurāṇa.

Sūta said :

O best of brahmins, at the foot of this Mount Kailāsa, there is the land of gold. Its width is one crore yojanas and height is two crore yojanas. It has eight doors and for those doors there are eight gopuras (ornamentated gateways). O brahmins, they are divine and decorated with gems.

55-57a

O best among brahmins, at the gateway on the eastern side stands Lord Vighneśa with all the groups of his attendants. **57b-58a**

O Lords of brahmins, at the door of the south-east gateway there is Vīrabhadra, the mighty one, accompanied by his armies. **58b-59a**

At the door of the southern gateway, there is Nandīśa, the foremost among bulls. He stands there with a cane in his hand accompanied by his followers.

59b-60a

96A At the door of the south-western gateway there is Bhairava, accompanied by his attendants. He is very powerful and obeys the commandments of Lord Śiva. **60b-61a**

At the Western door, there is Subrahmaṇya, son of Lord Śiva. He stands there with his armies, contemplating on his mother Pārvatī in his heart.

61b-62a

O brahmins ! At the north-western door, goddess Durgā stands at the gateway ; She is very powerful and meditates on Pārvatī. **62b-63a**

96A At the door of the northern gateway shines goddess Mahākālī who contemplates on Pārvatī in her heart. She is accompanied by her devotees (gaṇas). 63b-64a

O brahmins, at the door of the north-eastern gateway, there is Mahāśāstā, son of Śiva. He always carries out the orders of Lord Śiva obediently. 64b-65a

O great men, thus Lord Śiva rules over the world. 65b

Mount Kailāsa is thus adorned by many peaks. It is also surrounded by many divine forts which are full of various gems. 66

O brahmins !, the sinful Rākṣasas and Dānavas never see this mountain. In the internal deluge, they thrive on the globe. 67

O brahmins, Lord Śiva, residing on the Kailāsa Mountain, blesses all beings. He graciously grants the desires of all souls. 68

Mount Kailāsa is in the Jambūdvīpa ; Lord Śiva, who resides there, is the supreme Lord and He either blesses or punishes always according to His own whim. 69

O brahmins, both Kailāsas are in the form of knowledge. By the remembrance of these two, the sin of all beings perishes. 70

These two are maintained by the order of Lord Śiva Himself. O brahmins, (the Kailāsa) is not on the earth. The experts in the Purāṇas understand these two to be in the form of light. 71

96A O brahmins, the great Lord Sadāśiva resides on the Kailāsa Mountain ; He is worshipped by Rudras, innumerable gods like Viṣṇu, gaṇas and great devotees who perform strict austerities. He shines endowed with mastery of all the universe. 72-73

Lord Mahādeva, who is also called Śrīkaṇṭha by all gods and others, resides in Kailāsa situated in the Jambūdvīpa. He punishes or nourishes the beings according to his sweet will. Lord Mahādeva, who is the master of all is beyond the reach of speech and mind. 74-75

Since He is the protector of both the worlds, the wind blows according to His orders. The sun also rises as per His wish being afraid of Him. Likewise, fire burns with upward flames and Indra looks after the heaven. O brahmins, all the elements like the Earth are within their bounds (by His order). 76-77

96B/1 He who reads this chapter, he who hears this with a calm mind and he who recites for the benefit of others will receive the grace of Lord Śiva. (Lord Śiva will be graceful towards them). 78

A man who shows this episode to a student who is devoted and diligent will obtain a long life, health and wealth. 79

O brahmins, this excellent work should not be given or shown to any undeserving person. Why should I celebrate? This is a secret of the highest order. 80

Upamanyu heard this episode from the great sage Vyāghrapāda ; after enjoying all sorts of pleasures, he reached Kailāsa which is unequalled (in splendour). 81

96B/1 O Lords of brahmins, Dharmarāja, son of Pṛthā, heard this from Kṛṣṇa. Eventhough he had killed many in war, he, a wise person as he was, went to Kailāsa. 82

96B/1 **(After the description of Mahākailāsamūrti the picture has been drawn at the end).**

Here ends the second chapter in the Upadeśakāṇḍa of the Śaṅkarasaṃhitā of the Skāndapurāṇa.

(Crystal colour as per propriety)

97A/1

Meditation on Maheśvara

as given in the Śivapañcākṣarīmantra

I bow down to the Lord of Pārvatī who is calm and seated on a lotus seat. He wears the moon as a head-ornament. He has five faces and three eyes. His right hands carry a trident, a weapon called Vajra, a sword, an axe and the gesture of granting fearlessness. His left hands carry a snake, a noose, a bell, fire of annihilation and a hook. His ornaments are also snakes and He resembles the crystal in complexion. 83

(White Colour)

97A/2

Meditation on Gaurī

as given in the Nṛsiṃhaprāsāda

Goddess Gaurī wears pure white garments. She has no equal in beauty on the earth. She should be shown as seated on a throne separately. She has four arms. 84

On her throne should be shown a lotus having a charming pericarp. The lotus has eight petals and the goddess is comfortably seated on the pericarp. 85

97A/2 The goddess should be presented as carrying child Gaṇeśa and as having long hands. A lotus, which has a big stalk, and also auspicious in colour, should be shown in her right hand. O best of the Yādavas, in her left hand, a pot full of nectar should be shown near the fringe of her bracelet. Her other two hands should be made to carry a Bilva fruit and a conch.

(Emerald colour by propriety) **86-87**

97B/1

Meditation on Ketāreśvara*

as given in the Ketāreśvarakalpa of the Vratārka

One should meditate on Lord Ketāreśvara, who is like pure crystal in complexion. He is Lord Śiva wearing tiger skin as a cloth. In his hands he carries a sword, an axe, a deer, gestures of granting boons and fearlessness, a bow called Pināka, a drum, a trident, a noose and a chisel. He is calm. He has five faces and three eyes (in each of the faces). He wears the moon as head ornament. He is seated on a lotus and Lord Brahma is singing His eulogies. He is the rising sun that causes the blooming of the lotus of Pārvatī's face. **88-90**

He is being served by Skanda, Nandin and Gaṇeśa etc. He is accompanied by goddess Pārvatī. One should meditate on Lord Kedāreśvara thus.

(Crystal colour) **91**

97B/2

Meditation on goddess Svarṇagaurī

as given in the Svarṇagaurīkalpa of the Vratārka

One should meditate on goddess Śivā, who is specially called Svarṇagaurī. She is seated on a golden lotus. She is the beloved of Śiva and carries a noose, a hook and gestures of granting boons and fearlessness in her hands.

(Golden colour for Gaurī) **92**

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* The word 'Kedāreśvara' is given as 'Ketāreśvara' in the text continuously and so it is retained as such.

97B/3 **Meditation on goddess Gaṅgā**

as given in the Dharmābdhisāra under Daśapapāharākalpa

I bow to goddess Gaṅgā who is seated on a white makara (alligator or sea-monster). Her colour is pure white. She has three eyes. From a pitcher in her hand, a water- lily (appears to be) coming out. She is beyond the desires. She has the form of (the three Gods) Brahmā, Viṣṇu and Maheśvara. 93

(White colour)

97B/4 **Meditation on Gaṅgā in a different manner**

as given in the first half of Kāśīkhaṇḍa (Chapter 27)

One should meditate on goddess Gaṅgā ; She has four arms and three eyes; many rivers serve her; her body appears to be suffused with the nectar of beauty ; her thin body shines with brightness ; in her hands she carries a pot full of water, a white lotus and the gestures of granting boons and fearlessness. She is very calm and equals a million moons in lustre. She is being served with fans and a white umbrella. She is flooding the surface of the earth with nectar. The unguents she uses are all divine. The three worlds worship her feet ; Gods and sages eulogise her. 94-96

(White colour)

98A/1 **Meditation on Aghoramūrti having thirty two hands**

as given in the Śivatattvaratnākara

One should meditate on Aghoramūrti who has one face and thirty two hands. He is always full of bliss. His hair is arranged like a crown. He has three eyes and wears the moon as an ornament. In His right hands He carries the gesture of granting fearlessness, a sword, a trident, a discuss, a small drum, a bone, an arrow, a mace, a lotus flower, a skull, the gesture (of granting) knowledge,

a spear, a hook, a rosary, a weapon called Khaṭvāṅga and an axe. In His left hands He carries the gesture of granting boons, a slab, a chisel, a noose, a club, a snake, fire, a deer, a bell, a bow, Katihastika(?), a gem, a lily, a pitcher, a shield and a book. He is black-complexioned and decorated with garlands of skulls. He stands on the Kālamuṇḍa and grants fearlessness to all.

(Black Colour) 97-101

Names and features of thirty two deities and Navaśakti deities who are in Aghoramūrti Pīṭha are given at the end of Śivanidhi.

(Śivatattvaratnākara, V Kallola, X Taraṅga)

98A/2 Meditation on Aghoramūrti having ten hands

as described in the Pāñcarātra

We adore Aghoramūrti who carries in his hands an axe, a drum, a sword, a shield, an arrow, a bow, a trident, a skull, and gestures of granting fearlessness and boons. He has three eyes and a fierce face. His body is black and his clothes are red. All his limbs are adorned with serpents.

(Black colour) 102-103

98A/3 Meditation on Candraśekhara who is in the posture of embracing Gaurī

as given in the Kāraṇāgama

I bow to Lord Candraśekhara, whose body has the reddish complexion resembling the rays of the rising sun. He wears the crescent moon on His head and has three eyes. He carries an axe and a deer in His hands. With His left hand, He embraces His consort Gaurī. He wears garlands and bracelets and is seated on a white lotus. **(Red colour)** 104

98B/1 **Meditation on Nīlakaṇṭhamūrti**

as given in the Pāñcarātra

I adore Lord Nīlakaṇṭha who has the moon in His matted hair and who wears serpents as ornaments. In His hands He carries a rosary, a trident, a skull and a weapon called Khaṭvāṅga. He has five faces and three eyes in each face. He wears tiger skin and His complexion resembles the brilliance of the rising sun. He is seated on a lotus and grants the wishes of the devotees who strive for His grace. **(Red colour)** **(105-106)**

98B/2 **Meditation on Rudramūrti**

as given in the Pāñcarātra

I bow to lord Rudra, who is white like the Kailāsa and who has five faces. He has three eyes and is accompanied by His divine spouse. His throat is blue. Serpents are his decorations and He wears tiger skin as cloth. In His hands he has a rosary, a kamaṇḍalu, and the gestures of granting fearlessness and boons. On His head there is the moon and the river Ganges.

(White colour) **107-108**

98B/3 **Meditation on Umāmaheśvara accompanied by His retinue**

as given in the Kāraṇāgama

I adore Lord Śambhu on whose left side shines the daughter of the mountain. In front of Him stands the divine bull and on the back are present gods like Indra. On the flanks stand Lord Viṣṇu and Brahmā. In the directions of north-west etc, there are the following - Vīrabhadra, Skanda, Gaṇapati, Bhairava, Śāstā, Nandin, Caṇḍeśa, Rāvaṇa, Bāṇa and Bhṛṅgiriṭi.

(White colour) **109**

99A/1 Meditation on Sabhāpatimūrti

as given in the Kāraṇāgama

All gods are adoring in the evening (twilight time) the Lord who is dancing in the hall. He wears the moon as His head ornament. He is dancing before goddess Gaurī, the mother of the three worlds, who is seated on a golden throne laid with precious gems, on the mount Kailāsa. **110**

Lord Brahmā is playing the cymbals, Lord Hari is playing on a Paṭaha (tabour), Goddess Sarasvatī is playing on the Vīṇā and the sun and the moon who have brilliant rays are playing on flutes.

Tumburu and Nārada are singing while Nandin and Kumāra are playing on two drums. Lord Rudra is dancing. May this dance, which is natural, protect us always. **111**

(White colour as per propriety)

99A/2 Meditation on the five forms of Śiva

i.e. Sadyojāta etc., as given in the Kāraṇāgama

which belongs to the Śaiva group.

Among them, the form of Sadyojāta.

May Lord Sadyojāta protect me ! His complexion is white like the jasmine flowers, the moon, the conch and the alum. He has in His hands the books of the Vedas, a rosary and the gestures of granting boons and fearlessness. He has four faces and three eyes in each face. May this Lord with immense powers protect me in the east. **112**

(White colour)

99A/3 **Meditation on the Vāmadeva form**

as given in the Kāraṇāgama

May Lord Vāmadeva protect me in the north. He has in His hands the gesture of granting boons, a rosary, the gesture of granting fearlessness and a chisel. His complexion is like the colour of the filaments of lotus. He has four faces and three eyes in each face. 113

(Golden colour)

99B/1 **Meditation on the form of Aghora**

as given in the Kāraṇāgama

May Lord Aghora protect us in the south. He carries in His eight hands an axe, the book of Veda, a hook, a noose, a lance, a skull, a drum and a rosary. He is black in colour. He has four faces and three eyes in each face.

(Black colour) 114

99B/2 **Meditation of Tatpuruṣa form**

as given in the Kāraṇāgama

Lord Tatpuruṣa has the complexion of burnished gold. In His hands He has the gestures of granting knowledge, boons and fearlessness and also an axe. He has four faces and three eyes in each face. Staying in the east, may He protect me always. **(Golden colour)** 115

99B/3 **Meditation on the Īśāna form**

as given in the Kāraṇāgama

May Lord Īśāna, who has white complexion and five heads protect me staying in the upper regions. Being very bright, He carries in His ten hands a

book of the Vedas, gestures of granting fearlessness and wishes, a hook, a noose, a chisel, a skull, a drum, a rosary and a lance.

(White colour) 116

99B/4 **Meditation on Amṛtamṛtyuñjayamūrti**

as given in the Kāraṇāgama

One should remember Amṛtamṛtyuñjaya who is seated on a lotus seat placed on the moon. He resembles the moon in colour. Divine nectar oozes from the crescent moon on His head. His two lower hands are held in a posture of Yoga. In the other pair of hands, He carries a golden pot full of ambrosia. His three eyes are the sun, the moon and the fire. His tawny hair is tied in a knot. Serpents are his ornaments. A serpent also serves as His sacred thread. He wears a tiger skin. He is merciful to His devotees. His body is smeared with ashes. 117-120

100A/1 **Meditation on Lord Mṛtyuñjaya**

as given in the Śaivāgama

We adore Lord Mṛtyuñjaya who is seated at the centre of a blooming lotus. The moon, the sun and fire are His eyes. He is wet with the divine nectar oozing from the moon shining on His head. In His hands He carries a gesture, a noose, a book and a rosary. He removes the sorrows of His devotees.

(White colour) 121-122

100A/2 **Meditation on Caṇḍeśa**

as given in the Kāraṇāgama

I adore Lord Caṇḍeśa, who is black in colour. He has four auspicious faces. The moon shines on His head. He wears the skin of Śārdūla and has twisted

locks of hair. He has three eyes (in each face). In His hands He has a chisel, a lance, the gesture of granting fearlessness and a rosary. I adore Him fixing my mind on Him. **(Black colour)** **123**

100A/3

Meditation on the seven forms of Dancing Śiva (Tāṇḍavamūrti)

as given in the Śaiva - Kāraṇāgama ; the names of the seven forms are given starting with Ānandatāṇḍava

The first one is Ānandatāṇḍava and the next is Sandhyātāṇḍava ; Umātāṇḍava, Gaurītāṇḍava and Kālikātāṇḍava come next. The sixth is Tripuratāṇḍava and the last one is Saṃhāratāṇḍava. These are the seven dancing forms of Śiva. **124-125**

Meditation on the Ānandatāṇḍava

He has four arms and three eyes. His locks of hair are spread. His complexion is white. He is decorated with peacock feathers. On His head shines the half moon as well as Dattūra flowers on the right side. On the right portion of his locks of hair, He is adorned by the river Gaṅgā. He has a leaf in the left ear and a ear ornament resembling a crocodile in the right ear. He is decorated with all the ornaments and a sacred thread. He wears a tiger skin as clothes, and His feet are adorned with small bells. His left arm is stretched and the right hand shows the gesture of granting fearlessness. In His (another) right hand He has a drum and in the corresponding left hand there is fire. His right foot is lying on (a demon called) Apasmāra. The left foot, lifted up, is stretched towards the south. Thus the Ānandatāṇḍava is described ; the Sandhyātāṇḍava will be described now. **126-131**

(White colour)

100B/1 Meditation on Sandhyātāṇḍavamūrti

as given in the Śaiva Kāraṇāgama

In the Sandhyātāṇḍava, the Lord is depicted with four hands and three eyes. He is adorned with locks of twisted hair and a crown (or a crown in the form of twisted hair). In His right hands the Lord carries the gesture of granting fearlessness and a drum. In the left hands He has a peacock feather and the gesture of wonder. His bent left foot is on the pedestal which has no 'Apasmāra' (demon). The right foot is raised upwards. The legs are adorned with ornaments of serpents. Sandhyātāṇḍava is thus described. Now, Umātāṇḍava will be described. **134**

Colour like the previous.

(White colour)

100B/2 Meditation on Umātāṇḍavamūrti

as given in the Śaivakāraṇāgama

The Lord has one face and three eyes. He is adorned by the locks of matted hair. His body is white. He has six arms. In His hands He carries the gesture of granting fearlessness, a drum and a lance on the right side. In the hands on the left side, He has a skull, gesture of wonder and a hand in the posture of an elephant's snout. His left foot is rested on the demon Apasmāra. The right foot is raised. Goddess Umā is on His left side. He has the river Ganges (on His head). Tiger skin is His upper garment and He is adorned with all ornaments. This is the description of Umātāṇḍava and the Gaurītāṇḍava will be described now.

(Other details as said before) **135-138**

(white colour)

101A/1 Meditation on Gaurītāṇḍavamūrti

as given in the Śaiva Kāraṇāgama

The Lord is very calm and has four arms. He is red in colour and has a smiling face. He wears as ornaments a bone, and flowers called Bakapuṣpa (Agati Gandiflora), Duttūra and Arkapuṣpa. **139**

Cresent moon shines in his matted locks which are scattered. He wears serpents as bangles and is seated on the demon Apasmāra. **140**

His right leg is bent and the left is stretched upwards. In the upper right hand He has the gesture of granting fearlessness. In the lower right hand, He holds a drum. In the upper left hand, He has a snake and in the lower He carries fire-vessel. On the left side, He is flanked by Gaurī, and on the right by Nandikeśvara. **141-142**

His matted hair is scattered. His locks of hair look like his crown. (or He has a crown on His matted hair). The remaining details are the same as those of the first form of dance (described earlier). Gaurītāṇḍava has been described thus. Now listen to the description of Kālikātāṇḍava. **143**

(Red colour)

101A/2 Meditation on Kālikātāṇḍavamūrti

as given in the Śaiva Kāraṇāgama

The Lord has one face and two eyes and His head is covered by matted hair. He has eight arms and His right foot is raised upwards. His bent left leg rests on a demon called Apasmāra. In His right hands He carries the gesture of granting fearlessness, a lance, a noose and a drum. In His left hand he carries a skull, a fire-vessel, a bell and the gesture of granting boons. His right hand,

which resembles the trunk of an elephant, is stretched towards the south.

All other features should be understood as in the case of the first dance form already described. Thus the Kālikātāṇḍava has been described. Now I will describe the Tripuratāṇḍava. **144-147**

(White colour)

101B/1 **Meditation on Tripuratāṇḍava form**

as given in the Śaiva Kāraṇāgama

The Lord possesses sixteen arms. On His left side, Gaurī accompanies Him. On His right side stands Skanda. **148**

In His right hands He carries the gesture of granting fearlessness, a drum, a weapon called Vajra, a lance, a noose, a chisel, a baton, and a serpant. **149**

In His eight left hands one is placed on the bent knee and He carries fire, a book, a gesture of granting boons, a flag, a shield, a bell and a skull in the other hands. All other features should be understood as described in the first dance form. Thus, the Tripuratāṇḍava form is described. Now listen to the description of Saṁhāratāṇḍava. **150-151**

(White colour)

101B/2 **Meditation on the Saṁhāratāṇḍava form**

as given in the Śaiva -Kāraṇāgama

The Lord has three eyes and eight hands. His twisted hair is dishevelled. His left leg is bent and rests on the demon called Apasmāra, the right leg is raised. The Lord wears tiger skin. In His right hands He carries a gesture of granting fearlessness, a lance, a noose and a drum. In His left hands He carries a skull, a vessel of fire, a gesture of wonder and a hand shows the sign of an elephants trunk. The last mentioned left hand is turned towards the right. **152-154**

The Lord is flanked by Nandīśa on the right and by Gaurī on the left. Thus the seventh dance form is described. May it be the cause of prosperity to the whole world. 155

The rest of the details are like those of the first dance form. (white colour)

102A/1 Meditation on the eight forms of Śiva as given in the Śaivāgama Śekhara commencing with 'Bhava'.

The names of wives and sons as well as the colour, features and names are given in the Śekhara. which belongs to Śaivāgama. It is also given in the Dānakhaṇḍa of Hemādri's work under Rudrāṣṭakadānavidhi.

Meditation of eight forms of Śiva commencing with Bhava as given in the Śaivāgama śekhara.

The eight forms of Śiva are Bhava, Śarva, Īśāna, Paśupati, Ugraka, Rudra, Bhīma and Mahādeva. 156

All these forms have four arms, three eyes and a crown in the form of twisted hair. In their hands they have the gestures of granting fearlessness and boons. They carry in their other pair of hands a chisel and a black buck. 157

These wear all types of ornaments and red silk. The colours of the eight forms beginning with Bhava are respectively white, dark, red, black, milky white, saffron, coral and blue. 158

102A/1 Bhava, Śarva and so on are the eight mūrtis of Śiva. Only one picture has been drawn to represent these eight, because all the eight are similar.

Deities		Colour
1.	Bhava mūrti	White
2.	Śarva mūrti	Black
3.	Īśāna mūrti	Red
4.	Paśupati mūrti	Black
5.	Ugra mūrti	Milky white
6.	Rudra mūrti	Red
7.	Bhīma mūrti	Coral red
8.	Mahādeva mūrti	Blue

Procedure of donating the Rudrāṣṭaka

as given in the section on donations in Hemādri's work :

O divine sage, listen, this donation is secret and yields all the desires of people. This is known as Rudrāṣṭaka and should be given with their wives and children. 159

"It contains the four-headed god in the middle" so said Lord Hari to me. Whatever He told me then, O ! Nārada, I will say to you now. 160

102A The eight Rudras are - Rudra, Bhava, Śarva, Īśā, Paśupati, Bhīma, Ugra and Mahādeva. 161

These have tufted hair and wear skin (of animals like deer) as cloth. Every one of them carries the weapons called Khaṭvāṅga and Śūla. I will tell you the names of their wives and sons. 162

The names of their wives respectively are Sauvarcalā, Dāvā, Vikeśī, Śivā, Svāhā, Diśā, Dīkṣā and Rohiṇī. 163

These eight wives of the eight Rudras wear the garments suitable for women. They are adorned with all ornaments. O Nārada, now listen to the names of their sons. 164

The names of their eight sons are respectively Śanaiścara, Sukra, Lohitāṅga, Manojava, Vasanta, Svarga, Santāna and Budha. 165

They have to be depicted as boys having tuffs of hair and a staff in a hand. This Rudrāṣṭākadāna is to be given when there is an auspicious time. 166

This donation may be given specially on the day of the giver's birth star. O best of sages, the ground should be smeared with cowdung and water. The ground should be square and flat. 167

On that should be written four lines, two from east (to west) and two horizontally. The lines may be of one arm's or two arms' length. They should be drawn in such a way that they make nine rooms. 168

On the ground, lotuses should be formed with rice. In the middle room, a golden Brahmā should be placed. Beside him, goddess Chandodevī should be placed in half of the said room. 169

(Chandodevi is Gāyatrī. Their features are described in Brahmāṇḍadāna.)

102B/1-9 The Rudras made of gold should be half the size of Brahman. They should be placed in the eight rooms beginning with the eastern room, and ending with the north-eastern. 170

The wives and sons of each Rudra should be half in size compared to the Rudra. They should be placed by the sides of the respective Rudra. The donor should worship them all. 171

Each god or goddess should be worshipped with his or her specific mantra and Namaskāra should be performed to each. The gods, Brahmā etc., should be worshipped with sandal paste, flowers, incence and lamps. 172

Then one should go round the gods (placed in the ground) and prostrate before each god. One should worship the gods beginning with the east and then they should be given away. 173

The donor should worship his Guru and give away the middle god (Brahmā) to him pronouncing the proper mantra. He should say "May Lord Brahmā, who is the most powerful and also the grandfather of the universe, be pleased". 174

Similarly the donation of the eight Rudras should also be performed according to the words of the śāstras. The donor will be free of all sins and obtains all desired achievements. 175

He will also obtain long life, health, sons, wealth and happiness. After enjoying all pleasures according to his desires, he will obtain heaven and liberation. 176

This is the procedure of the Rudraṣṭakadāna.

The placement of the eight Rudra-mūrtis,
their wives and sons is done
according to the direction in which they are placed.

103A **Name of the eleven Rudras as given in the Śaivāgama**

Śambhu, Pinākī, Girīśa, Sthāṇu, Bharga, Sadāśiva, Śiva, Hara, Śarva, Kapālī and Bhava are the eleven Rudras who work for the welfare of the whole world. 177

103A **Among them, Śambhu is meditated upon thus :**

I bow to Lord Śambhu from whom Brahmā, Viṣṇu, Maheśvara, gods, demons and Rākṣasas were born. || 1 || 178

103A **Meditation on Lord Pinākin**

I adore Lord Pinākin who is seated in the chariot of the earth, who is accompanied by the charioteer Brahmā and who has the four Vedas as His horses. || 2 || 179

103A **Meditation on Lord Girīśa**

May Lord Giriśa always cause delight. He is seated in the middle of a gemhall which shines on the peak of the Kailāsa mountain. He is the dear consort of the daughter of the mountain. || 3 || 180

103A

Meditation on Lord Sthāṇu

I bow to Sthāṇu with my head. He is saluted by all gods. He also causes happiness to Pārvatī, the daughter of the mountain who is seated on His left lap (or who is verily His left half). || 4 || **181**

103A

Meditation on Lord Bharga

May Lord Bharga, who resides in the heart (of devotees), destroy their fears. He wears the moon as an ornament. His hair is matted. He has three eyes and looks white from the ash smeared on the body. || 5 || **182**

103A

Meditation on Lord Sadāśiva

May Lord Sadāśiva be my resort. He creates the world himself becoming Brahmā ; He protects it becoming Viṣṇu and destroys it becoming Hara. || 6 || **183**

103A

Meditation on Lord Śiva

Prostration to Lord Śiva who is the meaning of the Gāyatrī mantra, who has made the ***Om*** His abode and who is the house of all good qualities. || 7 || **184**

103A

Meditation on Lord Hara

May this prostration be for Lord Hara who wears the serpents as garlands, whose feet are saluted by groups of gods and whose hand is marked by the bow called Pināka. || 8 || **185**

103A

Meditation on Lord Śarva

May Lord Śarva, the destroyer of the three cities (of Rākṣasas) and the remover of Yama's pride be always conducive to my happiness ! He has a sword in His hand and His fangs are sharp. || 9 || 186

103A

Meditation on Lord Kapālin

May Lord Kapālin be graceful day and night for my happiness ! He is the destroyer of Dakṣa's sacrifice and His lotus face is angry. He carries a spear in His hands. || 10 || 187

103A

Meditation on Lord Bhava

I adore Lord Bhava as my resort. Great yogins eulogise His lotus feet. He is beyond contradictions. He is the saviour of people. He moves in the upaniṣats. 188

103A

Names, forms and colours of these deities according to the Padmapurāṇa

The eleven Rudras are Mṛgavyādha, Śarva, Nirṛti, Dhvaja, Ekapāt, Ahirbudhnya, Pinākin, Dhavaṣa, Sthāṇu, Bhava and Kapālin. 189

103A/1

Forms and colours of these deities :

All these have three eyes and resemble Rudra. They have matted hair on their heads.

I salute Rudra who has three eyes and who is adorned with matted hair. He has four hands and His neck is blue. A crescent moon shines on His head. He wears tiger skin as cloth and is decorated with all types of ornaments. He shows the gestures of granting boons and fearlessness with His two hands. With the other two hands He carries an axe and a deer. 190-192

(All these deities are like Rudra. Their colour is crimson)

Colours of the eleven Rudras according to another tradition :

The colours of the eleven Rudras (respectively) are : Light red, green, blue, white, light black, black, yellow, jet black and tawny. **193**

(reddish brown)

103A/1 Only one form among the eleven rudras has been depicted here because of their similarities.

103B Now are given the names of the hundred Rudras as listed in Śaivāgama, Vivekacintāmaṇi and Vīraśaivakaustubha

Kapālīśa, Aja, Bāddha, Vajradeha, Pravardhana, Prabhūti, Avyaya, Śāstā, Pinākin and Tridaśādhipa are the ten revered Rudras who reside in the east. **194-195a**

Agnirudra, Hutāśa, Piṅgala, Khādaka, Hara, Jvalana, Dahana, Babhru, Bhasmāntaka and Kṣayāntaka are the revered Rudras residing in the south-east. **195b-196**

Yama, Mṛtyuhara, Dhātā, Vidhātā, Kartā, Kāla, Dharma, Adharma, Samyoktā and Viyojaka are the ten Rudras revered in the south. **197-198a**

Nairṛta, Māraṇa, Hantā, Krūradṛṣṭi, Bhayānaka, Ūrdhvakeśa, Virūpākṣa, Dhūmra, Lohita and Daṁṣṭraka are the ten who reside in the south-west. **198b-199**

Bala, Atibala, Pāśahasta, Mahābala, Śveta, Jayabhadra, Dīrghabāhu, Jalāntaka, Bāḍava and Bhīma are the ten Rudras that reside in the west. **200-201a**

103B Śīghra, Laghu, Vāyuvega, Sukṣma, Tīkṣṇa, Bhayāntaka, Pañcātmaka, Pañçaśikhī, Kapardī and Meghavāhana are the ten Rudras in the North-West revered by Vāyu. 201b-202.

Nidhīśa, Rūpavān, Dhanya, Saumya, Śānta, Jaṭādhara, Prakāmada, Lākṣmīvān, Kāmyarūpa and Yajñapa are the ten Rudras who occupy north, the direction of Kubera. 203-204a

Vidyādhara, Jñānadhara, Sarvajña, Vedapāraga, Mātṛvṛtta, Piṅgākṣa, Bhūtapāla, Balipriya, Sarvavidyāvidhātā and Sukhaduḥkhakara are the ten Rudras residing in the north-east and worshipped (by all). 204b-206a

Ananta, Pāpaka, Dhīra, Pātālādhipati, Vṛṣa, Viṣadhara, Vīra, Grasana, Sarvatomukha and Lohita are the ten Rudras that stay down-under. 206b-207

Nabhas, Śambhu, Gaṇādhyakṣa, Vibhu, Tryakṣa, Vicakṣaṇa, Saṁvāha, Vivāha, Lipsu and Suravandita are the ten Rudras who reside in the upper region of the universe. 208

103B/1 **Only one form among the one hundred Rudras has been depicted here, because of their similarities.**

Meditation as found in the Śaivāgama

The hundred Rudras, accompanied by other Rudras, carry a sword, an arrow, a noose, a weapon called Khaṭvāṅga, and a gesture of granting boons in their right hands. In their left hands they carry a hook, a spear, the gesture of granting fearlessness, a drum and a bow. 209

(As per propriety these should be shown like the eleven Rudras.Colour is red.)

104A/1 **Meditation on the twenty-five gracious (sportive) forms (of Śiva)**

as found in the Kāraṇāgama of the Śaiva sect

These twentyfive līlamūrtis are clearly described in the Kāraṇāgama and Vātulāgama.

104A/1 **Meditation on the form of Candraśekhara :**

I worship the Lord whose hands exhibit the gestures of granting fearlessness and boons. He is calm and passionate. His face and eyes are large. His head is adorned by the crescent moon. His body is in the straight posture and His feet are placed together. He shines like coral. In his two(upper) hands, He carries a hatchet and a deer in His hands. He is seated on a seat of lotus. || 1 ||

(Coral colour) **210**

Meditation on Gaurī, who is seated beside the Lord

104A/1 I adore goddess Gaurī, who is very charming, who has three eyes and two hands. She stands in the posture called Tribhaṅgī. Her one leg is bent. She carries a blue lily in her left hand. She sits on a lotus seat which is on the left side of the Lord. **(light black colour)** **211**

104A/2 **Meditation on Umāmaheśvara**

as given in the Kāraṇāgama

The form of the Lord accompanied by Umā is as follows :

He is with His consort who is seated on a comfortable, white seat. In His four hands He carries a young deer, a chisel and the gestures of granting boons

and fearlessness. He has made His consort very happy and grants all the boons with his mere seeing (the devotees) || 2 || **212**

(White colour)

104A/3 Meditation on Lord Śiva mounted on a bull

as given in the Kāraṇāgama

Bow to Lord Śambhu, mounted on the bull. On his right side He is holding Ganeśa with His hand decorated with bangles.

He is seated on the back of Nandin, the king of bulls. On the left side, He is carrying a chisel and a deer called Kṛṣṇamṛga. He is very calm and shines with three eyes. He has tied his matted hair like a crown. He is accompanied by Gaurī on the left side. Bow to Him. || 3 || **213**

(White colour)

104A/4 Meditation on Dancing Śiva

as given in the Śaiva Kāraṇāgama

I meditate on Lord Naṭeśa who carries in His four hands fire, dolakara(?), gesture of granting fearlessness and a small drum. He is standing with his right foot on Śayyāpasmāra (a demon who causes epilepsy) and His left foot is raised up. He is surrounded by flames. His body is smeared with ashes. His body is like coral in colour. At the tips of His hands and feet, there is fire. || 4 ||

(Red colour) **214**

The image of the goddess Śivakāmavallī must be made like that of the goddess placed near Chandraśekhara.

104B/1 **Meditation on Lord Śiva who is attired for marriage as given in the Śaiva Kāraṇāgama**

The Lord shines like Sindūra (saffron); He has three eyes and four hands. He wears garlands and bracelets as ornaments. His body is covered with divine apparels. His hands are adorned by bangles and golden Kalhāra flowers. He is holding the right hand palm of Pārvatī with His left hand. In His other hands He carries a chisel, a deer called Kṛṣṇamṛga and the gesture of granting boons. **215**

The Lord shines with the matted hair and crown. Crescent moon is His head ornament. He has three eyes and four arms. He is calm and proud of His youth. He stands in erect position. His left leg is bent and the right leg is straight. **(Saffron colour)** **216, 217**

104B/1 **Meditation on the images which are subsidiary to the marriage (of Śiva). Among them,**

104B/1 **Meditation on Girijā**

Goddess Girijā should be placed on the left side of Lord Śiva. Her thighs and cheeks and hands are plump. She has two hands and two eyes. She is adorned with many ornaments and wears silk. **218**

104B/1 **Meditation on Brahmā**

One should meditate on Brahmā who has four faces and four hands. He carries a Kamaṇḍalu (a gourd used for carrying water) and a rosary. On his body he has the sacred thread and an upper garment. He has matted hair and a crown (on his head). **219**

104B/1 His upper right hand carries a rosary and the upper left hand a Kamaṇḍalu. The lower right hand carries a Sruva (a small wooden ladle) while the lower left hand has a book. Brahmā is seated on a lotus and has a smiling face. There is a quadrangle-shaped Kuṇḍa (sacrificial bowl) in front of him. He has three girdles. 220-221

Brahmā born of the navel (of Lord Śrī Hari) should be shown with features explained earlier. The fire in the sacrificial bowl should have fire flames. The fire in front of Lord Brahmā should be worshipped well. 222

104B/1

Meditation on Menakā

One should worship Menakā standing on the right side of goddess Gaurī. She has a smiling face. She is adorned with all kinds of ornaments and all decorations. 223

In her two hands she carries a golden pot filled with water. She is seated on a lotus and Himavān stands beside her. 224

A bull stands between them. Both of them have matted hair and are very dear (to Lord Śiva). Many gods like Viṣṇu participate in the marriage of Śiva performing services. Thus the form of Śiva, called Kalyāṇasundara, has been described. Now hear the form known as Bhikṣāṭana. || 5 || 225

(Girija's colour is black. Himavān's colour is white)

Sanaka and Sanandana have pink colour.

Viṣṇu etc. have their own colour.

105A/1 **Meditation on Lord Śiva's Bhikṣāṭana form**

as described in the Śaiva Kāraṇāgama

The Bhikṣāṭana form of Lord Śiva has four hands and three eyes. He is naked. He has a smiling face. He is smeared with ashes. He resembles the coral in colour. He wears a serpent (as a girdle) around his waist. **226**

He wears sandals on his feet. The tip of His right hand has a deer. In the other right hand, a small drum should be shown. In one left hand, he should carry a trident and in the other a cluster of peacock feathers. His right leg should be bent and the left should be straight. It should be in a posture called *Samabhaṇgi* and the form should show movement. **227-229**

His hand carrying a skull should be at the level of the bull's navel. Thus the Bhikṣāṭana form is described. Henceforth, please listen to the description of Guṇḍodara. ||6|| **230**

Meditation on Guṇḍodara mūrti

Guṇḍodara stands on the left side of Lord Śiva. He has two hands. A skull is shown to rest on his head. His form is like that of a ghost. He has ear-ornaments. His face looks fierce with fangs. **231, 232**

(Guṇḍodara's colour is black)

105A/2 **Meditation on Śiva's form which burns down Kāma**

as described in Śaiva Kāraṇāgama

The enemy of Kāma has a fierce form. He has four hands in which he carries a deer, a chisel and the gestures of granting boons and fearlessness. In this form of destroying Kāma, he is seated on a lotus. His right leg is stretched

and the left leg is bent. This is how the foe of Kāma has to be depicted. Now I will describe the Kālanāśana form. || 7 || 233, 234

105B/1 Meditation of Śiva's form that destroys Kāla (Yama)

I adore Lord Śiva who resembles the Bandhūka flower in colour. He has three eyes. In His four hands He carries a spear, a chisel, a sharp pointed needle and a good noose. His face looks fierce with fangs. His bent left leg is pressed against Yama's chest. The Lord's matted hair is dishevelled. He is accompanied by goddess Girijā. He is the God of the whole world. 235

His raised left foot is on Yama's chest and the right foot is on the Liṅga and His face produces terror.

105B/1 **The subsidiary deities :**

Mārkaṇḍeya is on the right side. He is touching the lower part of the Liṅga. He has two eyes and two hands. His forehead and body are smeared with ashes. He wears a Rudrākṣa garland. He is calm and worshipping Śiva. He meditates on Śiva. On the left side of the Lord stands Kāla, who is death personified. Kāla has a crown and earrings. He has big fangs and an awful form. In his two hands Yama is carrying a staff (stick) and a noose.

The form of Yama is shown as seated on a buffalo. || 8 || 239

(Siva is red, Mārkaṇḍeya is white and Yama is black)

105B/2 Meditation on Śiva, the foe of the three cities as given in the Śaiva Kāraṇāgama

The Lord has three eyes and four hands. In His hands He carries a deer, an axe, a bow and an arrow. He is accompanied by His consort Umā. He is

adorned with all ornaments and divine robes. He has a leaf (as an ornament) in one ear and a Kuṇḍala (earring) in another. || 9 || 240-241

He is adorned with a sacred thread and stands in a posture called Sama. His matted hair has a crown and His body shines like coral. The Tripurasaṁhāra form is thus described. Jalandhara will be now described. Listen to it. **(Colour of Coral)**

106A/1 **Meditation on Jalandhara form**

as given in the Śaiva Kāraṇāgama

The Lord has red complexion and His eyes are fierce. He has two arms and three eyes. He is adorned with a sacred thread and many ornaments. His feet have sandals and He appears as starting on an expedition. In His right hand He has an umbrella and in His left a Kamaṇḍalu filled with water. His hair is dishevelled. Gaṇgā and the moon shine on His head. He wears ear-ornaments, a garland and anklets. 243-245

Jalandhara form :

Jalandhara has two hands and two eyes. He has a crown (on the head) and bangles (in the wrists). He is adorned with many ornaments. There is a sword (hanging form his) waist. In one of his hands that is cupped, he carries a discuss. Jalandhara is described thus. Now listen to the description of Ajāri. || 10 ||

(The Lord is red and Jalandhara is Yellow) 246, 247

106A/2 **Meditation on Śiva's form in which He cuts off Brahmā's head**

as described in the Śaiva Kāraṇāgama

Lord Śiva is white in colour and has three eyes. He shines with the matted

hairdo. He wears golden bangles in His right and left ears. He has four arms and wears tiger skin. In His right hands He carries a weapon called Vajra and an axe. In His left hands He has the severed head of Brahmā and a spear. The other details should be as described earlier. || 11 ||

(White colour) 248, 249

106B/1

Meditation on Gajāsurasaṁhāramūrti

(Śiva's form in which the elephant demon is killed)

as described in the Śaiva Kāraṇāgama

I adore Lord Śiva who has kept His raised left leg on the head of an elephant (demon). In His raised hands, a spear and a sword (and a horn) are shining. In the other hands he has a chisel and a deer. His face looks fierce. On His left side stands goddess Gaurī whose face shows fear. The Lord is accompanied by the son. His hand carries a sharp weapon. I worship such Hara. || 12 ||

(White colour) 250

106B/2

Meditation on Vīrabhadra

as described in the Śaiva Kāraṇāgama

Vīrabhadra has four hands and three eyes. He has a crown on his matted hair. In his two right hands he carries a sword and an arrow. In his left hands, he carries a bow and a mace. His face is fierce with fangs and his roar produces fear. He is adorned with a garland of skulls and stands on sandals. His sword and skull and footware should be shown like that of Bhadrakālī. 251-252

(Black colour)

106B/2

Dakṣabrahma's form :

Dakṣabrahma stands on the left side of Vīrabhadra. His face resembles

that of a ghost. He has two eyes and two horns shine on his head. His hands are folded in a gesture of salutation. He is a brahmin meditating on Śiva.

Thus the Vīrabhadra form is described. Now listen to the description of Śiva having Hari as His half. || 13 || 253-254

(Dakṣa's colour is black)

107A/1 **Meditation on Śiva whose half is Hari**

as described in the Śaiva Kāraṇāgama

I adore Lord Śiva whose half body is Hari. His right half resembles coral in colour and has the crescent moon as the crown. Holy ash and Rudrākṣas are His ornaments. His left half has black hue and carries a gem - studded crown and shines with a yellow silk robe. On the right side, the hands show a chisel and the gesture of granting fearlessness. In the left hands, a conch and a mace called Kaumodakī are seen. In the right side of the forehead, the third eye appears partially. 255

I salute Śambhu who has Hari as His half. On one side, He carries a chisel in His hand, while on the other bracelets and a beautiful lotus are seen. One part of the head has the river Gaṅgā, while the other (left) part has a crown. His complexion is red on one side and blue on the other. He wears the tiger skin on one side and a yellow cloth on the other. In one half of the forehead, He has half of the third eye. He wears a clean sacred thread. He is auspicious and munificent. || 14 || 256

(Śiva's side is red, Viṣṇu's is black)

107A/2 **Meditation on Ardhanārīśvara (Half man and half woman)**

as described in the Śaiva Kāraṇāgama

On the right side, it is Śiva's half. He has four arms and three eyes. The left side, which belongs to Pārvatī has the parting of hair and the decorative

mark on the forehead. The right part of the forehead has the third eye. The right ear has an ornament while the left is decorated with a leaf.

The two right hands carry a chisel and the gesture of granting fearlessness. The left hands carry the gesture of granting boons and a lily (utpala) flower. The left hands are decorated with bracelets and bangles. **257-259**

The part of Pārvatī is to be shown with a breast. Śiva's part should have Svāhākāra. Śiva's part of the waist is adorned with the elephant hide. Pārvatī's part of the waist has a girdle and multi-coloured cloth. The left foot is adorned by an anklet and the right leg is slightly bent. The right side resembles the coral in colour while the left side is black. Thus, the Ardhanārīśvara form is described. Now the Kirātārjunīya form will be described. || 15 || **260-262**

(Īśvara's side is red, Pārvatī's side is black)

107B/1

Meditation on Kirātārjunīya form

as given in the Śaiva Kāraṇāgama

The Lord has four hands and three eyes. He is adorned with matted hair and a crown. He has many ornaments and wears divine clothes. **263**

He is equipped with a bow and arrows. He also carries an axe. He wears the sacred thread and stands in a posture called 'Samabhaṅgī'. Pārvatī stands on His left side and Arjuna on the right. **264**

107B/1

Arjuna's features :

He has one face and two eyes. His hairs are tied in a knot. He wears all types of ornaments and stands with folded hands. Thus the Kirātārjunīya form has been described. Hence forth, the Kaṅkāla form will be described. || 16 ||

(Red colour for Śiva and black for Arjuna) **265**

107B/2 **Meditation on the Kaṅkāla form of Śiva**

as given in the Śaiva Kāraṇāgama

I salute Lord Śiva in the Kaṅkāla form. He has smeared sacred ash on His body and shines with three horizontal lines of ash on his forehead. In His right hand, He carries the skeleton of Dakṣa which is adorned with shining gems and a peacock's feather. In His left hand, He carries a chisel. His complexion has the brilliance of vermilion. With His other hands, He carries a spear and a deer called Kṛṣṇamṛga. He has the crescent moon on His head. He is surrounded by the great leaders of gods. His cloth is the tiger skin. **266**

The Lord has four hands and three eyes. His hair is matted like a crown. He wears sandals on His feet and appears to be on the move. **267**

He wears all ornaments and a sacred thread as the upper garment. In His left ear He wears a conch and in His right He wears an ornament having the shape of a shark. **268**

He has a smiling face and exhibits many feats. On the right part of the waist He carries a knife. He is accompanied by many ghosts. He is also surrounded by many animals and birds which have come to give alms. A big ghost should be shown on the left side of the Lord. The Mahābhūta (big ghost) has two hands, two eyes and a loathsome face. He carries a skull on his head and stands to the left of the Lord. Thus the Kaṅkāla form has been described. Now listen to the Candeśānugraha form. || 17 || **269-271**

(Colour of the Lord is red. Colour of the Bhūta is black)

108A/1 **Meditation on Śiva's form granting blessings to Caṇḍesa**

as described in the Śaiva Kāraṇāgama

I adore Lord Śiva who shines with yellow complexion. He has four hands. In one right hand He carries a chisel and in one left hand a deer. On his left

stands Pārvatī. With one hand the Lord shows a gesture of granting boons. The Lord keeps His another hand on the head of Caṇḍeśa who stands on the right side of the Lord. The Lord has three eyes and is adorned with all ornaments. He wears the moon and the river Gaṅgā on His head. I worship Him. Caṇḍeśa should be shown on the right side of the Lord. The height of Caṇḍeśa should be equal to the length of the Lord's hand. Caṇḍeśa should be shown as full of devotion. His colour is golden and he wears ornaments suitable for a young boy. On Caṇḍeśa's head, the Lord should be shown to be doing feats. Thus the Caṇḍeśānugrahamūrti is described. Now listen to the description of Viṣāpaharaṇamūrti. || 18 || 272-275

(Lord's colour is yellow, Caṇḍeśa's colour is golden)

108A/2

Meditation on Viṣāpaharaṇamūrti

as given in the Śaiva Kāraṇāgama

In this form, the Lord has one face and three eyes. His hair is matted like a crown. He has four hands and is red in colour. In his two upper hands, he carries an axe and a deer. In the lower right hand he has poison and appears to be getting ready to drink it. In the lower left hand He has the gesture of granting boons. He is adorned with all types of ornaments. Goddess Pārvatī should be shown on the right side of the Lord. She is black in colour. She has two eyes and two hands. She stands in a posture called *Tribhaṅgī*. One of her legs in bent. She grants all wishes of the Lord. She wears yellow clothes and grants boons (to devotees). || 19 || 276-278

(Śivaś colour is red, Pārvatī's colour is black)

108B/1

Meditation on Cakradānamūrti

as given in the Śaiva Kāraṇāgama

I adore the form of Śiva giving a discus to Lord Viṣṇu. Viṣṇu is standing

in front of Śiva with folded hands in salutation. He places his two eyes on the lotus feet of Lord Śiva. Viṣṇu wears yellow silk and a gem called Kaustubha. A flower garland shines (around his neck). He is known by the name of Padmākṣa and stands before Śiva with devotion. Lord Śiva carries in His hands a chisel, a deer, the gesture of granting boons and He is giving the discus to Lord Viṣṇu.

Lord Śiva has one face and three eyes. His ḥair is matted like a crown. In His hands He carries a deer, an axe and the gesture of granting boons. In one of His two right hands He carries a discus (which is to be given to Viṣṇu). This form is called Cakradānamūrti.

On the left side of the Lord, Viṣṇu should be shown. His colour is black. He wears all types of ornaments and yellow silk clothes. He carries a conch and a discus in his upper hands. His two lower hands should be shown to be folded in salutation. Viṣṇu's form is said to have these features. || 20 || **279-283**

(By propriety, Lord Śiva's colour is white. Viṣṇu's colour is black)

108B/2

Meditation on Lord Śiva's gracious form in respect of Vighṇeśvara

as given in the Śaiva Kāraṇāgama

Lord Siva has four arms, three eyes and hair matted like a crown. He has placed His right hand on the head (of Vighṇeśvara) as a gesture of granting fearlessness. His left hand shows the gesture of granting boons. In His two upper hands He carries a deer and an axe. Vighṇeśvara is to His left. His right foot is resting on a pillow and the left leg is stretched. He wears many ornaments and shines with black complexion. Goddess Pārvatī is shown on the left side of the Lord. She has smiling face. She is decorated with many ornaments. She has two hands. In her right hand she carries a lily (utpala)

and shows the gesture of granting boons with her left hand. She has three eyes. Her right foot is resting on a pillow and the left leg is stretched. 284-287

When the images of Śiva and Pārvatī have to be shown on one seat then do it as described under *'Umāskanda'* form. Vighṇeśvara may be shown as red in colour and having a crown. A pair of his hands is folded in salutation. He carries a noose and a hook (in his upper hands). He has all the auspicious features and grants all desires. This form of Lord Śiva is called Vigneśvaraprasāda. Now listen to the description of the form called Somāskanda. 288-290

(Lord Śiva and His consort are black in colour ; Vighṇeśvạra's colour is red)

109A/1 Meditation on the Somāskanda form of Lord Śiva as given in the Śaiva Kāraṇāgama

I adore the Somāskanda form of Lord Śiva. He shines like the rising sun. He has four hands and is adorned with bracelets and garlands. He wears divine cloth and matted hair. He has three eyes. On His left is seated goddess Gaurī. Between them sits their son Kumāra. The Lord carries a deer, the gestures of granting fearlessness and boons, and a chisel (in His four hands). 291

Lord Somāskanda has four hands, three eyes and matted hair. He is adorned with all ornaments. His hands carry the gestures of granting fearlessness and boons, and a deer and a chisel. In His left ear there is a leaf and in His right ear there is an ornament of a shark's shape. He wears a sacred thread. His left foot rests on a pillow and the right foot is stretched. Gaurī is seated to His left. Skanda, endowed with all auspicious signs, is between Śiva and Pārvatī. This form of the Lord, in which He has the moon

and river Gaṅgā on His head, is called 'Somāskanda'. On the left side of Somāskanda, Bhogaśakti should be depicted. On the right side, Vīrabhadra may be shown in the sitting or standing posture of the twenty-five forms of Śiva. Somāskanda is special. During festivities and processions, Somāskanda is very special. **292-297**

109A/1 Meditation on Goddess Pārvatī

I adore goddess Pārvatī who carries a lily flower in her right hand and the gesture of granting boons in her left hand. Her right foot rests on a pillow and the left leg is stretched. **298**

109A/1 Skanda :

Skanda is in a child's form. He has two eyes and two hands. He carries a Sarala (?) and a lotus his hands. He is decorated with all types of ornaments.

Thus the form of Somāskanda is described. Now listen to the description of the form called *'Eka pāda'.* || 22 || **299**

(Lord Śiva's colour is red. Pārvatī is black. Skanda is blue)

109B/1 Meditation on Śiva's form called 'Ekapāda'

as given in the Śaiva Kāraṇāgama

One should meditate on Lord Śiva who shines like ten million Suns. He has three eyes and carries the moon and the Gangā on His head. In His hands He carries a chisel, a deer and the gestures of granting fearlessness and boons. He stands on one leg. On His right and left shoulders stand Brahma and Viṣṇu respectively. Different types of weapons surround the Lord (in their anthropomorphic forms) with folded hands. **300**

At the time of the annihilation of the universe, Lord Śiva will be in this form with the features described. This form is called Ekapāda. Now listen to the description of the form called Sukhāsīna. ||23|| 301

(Red colour. Some texts ascribe white colour also to the Ekapādamūrti)

109B/2 Meditation on Śiva's form called 'Sukhāsīna'

as described in the Śaiva Kāraṇāgama

This form of Śiva (viz. Sukhāsīna) is very auspicious. Its complexion is red. The Lord is smeared with sacred ash. He carries a deer, a chisel and the gestures of granting boons and fearlessness. He shines with red robes. He has three eyes. 302

The Lord in the form called Sukhāsīna (or Sukhāsana) has four hands, three eyes and matted hair. In His lower left hand He has the gesture of granting fearlessness. In His right hand, He shows the gesture of granting boons. In the upper left and right hands, He carries a deer and an axe respectively. His right foot rests on a pillow while the left leg is bent. All other features are like Somāskanda except that Skanda and Gaurī are absent here. Thus the form of Sukhāsana is described. Listen to the Vyākhyāna form hence forth. ||24|| **(Red colour)** 303-305

110A/1 Meditation on Lord Dakṣiṇāmūrti

as given in the Śaiva Kāraṇāgama

Lord Śiva has white complexion of sacred ash in His Dakṣhiṇāmūrti form. He carries the crescent moon on His head. His hands have the gesture of knowledge, a rosary, a lute and a serpent. He looks very attractive with a sacred staff called Yogapaṭṭa. He sits on a seat called Vyākhyāpīṭha and is surrounded

by all great sages. He has a calm temperament. He is adorned by serpents and wears the skin (of a deer) as dress. He is very asupicious. **306**

On the right flank of the Lord, there are Jamadagni, Vasiṣṭha, Bhṛgu and Nārada. Bharadvāja, Śaunaka, Agastya and Bhārgava should be shown on the left. **307**

The Lord is seated under a banyan tree in the region of the Mount Kailāsa, which is populated by Kinnaras etc. He is the master of all and very calm. Daksiṇāmūrti form is thus described. Now listen to the description of the form of Śiva which is named 'Liṅgodbhava'. || 25 ||

(White colour) **308-309**

Apasmāra should be shown lying down on the ground.

All causes and potentialities for the incarnation of Śiva as twentyfive līlāmūrtis is Candraśekharamūrti and so on are mentioned clearly in vātulāgama.

110A/2

Meditation on Mahāliṅgodbhavamūrti

as described in the Śaiva Kāraṇāgama

The Lord appears at the centre of Liṅga in the form of Candraśekhara. His foot is below the Nālaka part of the Liṅga. On His left is seen Brahmā who is in the form of a swan ; He appears to be flying upwards. On the right is Lord Hari in the form of a boar. He is travelling downwards. **310, 311**

According to others, Brahmā and Hari stand their true forms with two feet. This incarnation of Lord Śiva in the form of Liṅga brings peace to all. May the form of Lord Śiva bring affluence, power and progress to all the people. It is auspicious to all. It is shining with many colours due to the ornaments

worn on the arms and also due to many jewels hanging from the large and high shoulders. **312, 313**

(According to others, the colour of the Lord is white)

110B/1 **Meditation on the Śarabha form of Lord Śiva**

as described in the Śaiva Kāraṇāgama

The Śarabha form has eight legs and resembles the Mount Meru. It shines like the sun. The form has thirty two hands. The sun, the moon and the fire are the eyes of Śarabha. On His two sides stand Durgā and Kālī. His roar is sharp like the thunder. His hairs are raised and arms are large. He is decorated with many ornaments.

314, 315

The Śarabha form carries in its sixteen right hands a weapon called Vajra, a fist, a gesture of granting fearlessness, a discus, a weapon called Śakti, a club, a hook, a sword, a weapon called Khaṭvāṅga, an axe, a rosary, a bone, a spear, a bow, a pestle and fire. In His left hands, the Śarabha form carries a gesture of granting boons, a noose, a mace, an arrow, a flag, a saw, a boar, a conch, a shield, a serpent, a lotus, a skull, a book, a lance and a plough. One of His hands holds the hand of goddess Durgā. A big lion is caught in the tusks of the Śarabha and is making rapid movements due to pain.

(Red colour) **316-319**

110B/2 **Meditation on 32 forms of Gaṇapati**

as described in the Mudgalapurāṇa

First of all, the form of Gaṇapati as a boy.

I adore the boy-Gaṇapati who has in his hands fruits like banana, mango and jack fruit, sugar cane and a sweatmeat. He shines like the rising sun. || 1 ||

(Red colour) **320**

110B/3 **Meditation on Young Gaṇapati**

as given in the Mudgalapurāṇa

Young Gaṇapati carries in his hands a noose, a hook, an eatable, a wood apple fruit, a rose apple, his own tusk, a plant of paddy and a sugar-cane. He shines like the young sun. May He protect you ! || 2 || **321**

(Red colour)

111A/1 **Meditation on Gaṇapati's devotee form**

as described in the Mudgalapurāṇa

I adore devotee-Gaṇapati whose body is white like the autumn moon. In His hands He carries a coconut, a mango, a banana and (a vessel full of) sweet pāyasa mixed with jaggery. || 3 || **322**

111A/2 **Meditation on Valorous Gaṇapati**

as described in the Mudgalapurāṇa

I continuously remember the valorous Gaṇapati who has red complexion. He carries in his hands various things and weapons viz., Bhētāḷa, Śakti, arrow, bow, discus, sword, Khaṭvāṅga, hammer, mace, hook, serpent, noose, spear, lance, axe and flag. || 4 || **323**

(Red colour)

111A/3 **Meditation on Śaktigaṇapati**

as described in the Mudgalapurāṇa

I adore Lord Gaṇapati who is accompanied by his consort Śakti. He is embracing his consort who has a slim body. Their waists are rubbing each

other. His complexion is red like the twilight of the evening. He carries a noose and a hook in his hands and removes the fear (of his devotees) || 5 ||

(Saffron colour) 324

111A/4

Meditation on Dwijagaṇapati

as described in the Mudgalapurāṇa

O Dwija Gaṇapati, he who remembers you is a fulfilled soul. Your hands shine with a book, a rosary, a staff and a Kamanḍalu. Your complexion is white like the moon. You have four elephantine faces. || 6 || 325

(White colour)

111B/1

Meditation on Siddhagaṇapati

as given in the Mudgalapurāṇa

O Lord Gaṇapati, salutations to you. You are gold-complexioned and you have abundant wealth. In your hands you carry a ripe mango, a bunch of flowers, a sugar-cane, a sesamum plant, a sweet meat called Modaka and an axe. || 7 ||

(Golden Yellow) 326

111B/2

Meditation of Ucchiṣṭagaṇapati

as described in the Mudgalapurāṇa

May Lord Ucchiṣṭagaṇapati, who is black in colour, protect all. In His hands He carries a blue lotus, a pomegranate, a lute, a plant of paddy, a red and black berry and a rosary. || 8 ||

According to another treatise :

The Lord enjoys tasting the juice of a lady's vagina.

(Black colour) 327

111B/3

Meditation on Vighnagaṇapati

as described in the Mudgalapurāṇa

Vighneśvara of the golden hue excels. He carries a conch, a sugar-cane, a bow, a flower, an arrow, a sickle, a noose, a discus, his own tusk, a hook, a bunch of flowers, and a Kāśa plant. || 9 || **(Golden colour)** **328**

111B/4

Meditation on Kṣipragaṇapati

as described in the Mudgalapurāṇa

One should meditate on Kṣipragaṇapati whose complexion resembles the colour of the Bandhūka flower. He shines carrying a tusk, a wish-yielding tree, a noose, a gem, a pot and a hook (in his hands). || 10 || **329**

(Red colour)

112A/1

Meditation on Herambagaṇapati

as described in the Mudgalapurāṇa

May Lord Gaṇapati, whose name is Heramba, protect all. He is very white in colour. In his hands he has gestures of granting fearlessness and boons, a noose, a tusk, a rosary, a hook, an axe, a hammer, a sweetmeat called Modaka and a fruit. He has five elephantine faces and rides a lion. || 11 ||

(White colour) **330**

112A/2

Meditation on LakṣmīGaṇapati

as described is the Mudgalapurāṇa

May Lakṣmīgaṇeśa protect us. In his hands he has a parrot, a fruit called Bījapūra, a gem-studded pot, a hook, a noose and a wish-yielding creeper. His sword shines like a light, resembling a stream of nectar.

Two goddesses accompany him. His body is white and his hands show the gestures of granting boons and fearlessness. || 12 || 331

(White colour)

112A/3

Meditation on Mahāgaṇapati

as described in the Mudgalapurāṇa

I adore Mahāgaṇapati who has the face of a big elephant. A crescent moon shines on his head. His complexion is red. He has three eyes. His consort is hugging him with love. She has a lotus in her hand and is seated on his lap. He carries in his hands a fruit called Bījapūra, a mace, a sugar cane, a bow, a shining discus, a lotus flower, a noose and a lily, a bunch of paddy, his own tusk and a gem pot. || 13 || 332

(Red colour)

112A/4

Meditation on Vijayagaṇapati

as given in the Mudgalapurāṇa

May Lord Vināyaka, red in colour, destroy all our obstacles. He carries in his hands a noose, a hook, his own tusk and a mango fruit. His vehicle is a mouse. || 14 || (Red colour) 333

112B/1

Meditation on Nṛtyagaṇapati

as described in the Mudgalapurāṇa

I adore the dancing Gaṇapati whose hue is yellowish and who stands under the wish-yielding tree. He has a noose, a hook, a sweet meat, a sickle, a tusk and the gesture of granting boons in his moving hands. He is adorned with finger rings. || 15 || (Yellow colour) 334

112B/2 **Meditation on Ūrdhvagaṇapati**

as described in the Mudgalapurāṇa

May Lord Ūrdhvagaṇapati cause good things for me. He carries in his hands a Kalhāra flower, a bunch of paddy, a lotus, a sugar cane, a bow, an arrow, a tusk, and a mace. His body shines like gold. He is embracing his consort with his hands (or with his snout) || 16 || **335**

(Golden colour)

112B/3 **Meditation on Ekākṣaragaṇapati**

as described in the Mudgalapurāṇa

May Lord Vighnarāja, seated on a lotus, grant us happiness and wealth. He is red in colour and uses red cosmetics, red cloth and red flowers. His belly is big. He has three eyes. His hands and legs are short. He carries a fruit called Bījapūra. At the tips of his hands he has a noose, a hook, a tusk and one hand has the gesture of granting boons. He has the elephant face and wears serpents as ornaments. || 17 || **(Red colour)** **336**

112B/4 **Meditation on Varagaṇapati**

as given in the Mudgalapurāṇa

I adore Lord Varagaṇapati whose complexion is like saffron. His face is elephantine. He has three eyes. He carries a noose and a hook with a pair of hands (and with the other hand) he also carries a pot full of liquor. Bright moon shines on his head. His consort Puṣṭi hugs him with one of her hands placed on his genitals while her another hand has a lotus. Gaṇapati has placed one of his hands on his consort's vagina. His trunk is holding a vessel full of riches. || 18 || **(Red colour)** **337**

113A/1 **Meditation on Tryakṣagaṇapati**

as described in the Mudgalapurāṇa

One should remember Lord Gaṇapati who has the face of an elephant. His ears are ever-moving. He is fanned by chowries. His colour is golden. He has four hands. He carries in his upper hands a noose and a hook. In the lower right hand he has his own tusk and in his lower left hand he carries a mango fruit. He is holding a modaka (a kind of sweet meat) with his trunk. || 19 ||

(Golden colour) **338-339**

113A/2 **Meditation on Kṣipraprasādagaṇapati**

as described in the Mudgalapurāṇa

May Lord Gaṇapati be for my prosperity. He carries in his hands a noose, a hook, the wish-yielding tree and his own tusk. He carries a Bījapūra fruit (with his snout). His head is adorned with the crescent moon. He has three eyes and an elephantine face. His colour is crimson. He shines with bright jewels and has a huge belly. He sits on a lotus seat. He acts like the blowing wind on the clouds of obstacles. || 20 || **340**

(Crimson colour)

113A/3 **Meditation on Haridrāgaṇapati**

as described in the Mudgalapurāṇa

I salute Lord Gaṇapati who has bright yellow complexion like the turmeric powder. He has four hands in which are seen a noose, a hook, a modaka and a tusk. He assures fearlessness to all devotees. || 21 || **341**

(Turmeric colour)

113A/4 **Meditation on Ekadantagaṇapati**

as described in the Mudgalapurāṇa

I eulogise Lord Gaṇapati who has a big belly and a black body. In his upper hands he carries a sickle and a rosary. In his lower two hands he carries a Laḍḍu (a sweet eatable) and a tusk. || 22 || **(Black colour)** **342**

113B/1 **Meditation on Sṛṣṭigaṇapati**

as described in the Mudgalapurāṇa

May Lord Vināyaka, who is efficient in creation, destroy our obstacles. His vehicle is a mouse. In his hands he has a noose, a hook, his own tusk and a mango fruit. His colour is red. || 23 ||

(Red colour) **343**

113B/2 **Meditation on Uddaṇḍagaṅapati**

as described in the Mudgalapurāṇa

May Lord Uddaṇḍagaṇapati, whose body is red in colour, render good to his devotees. He carries in his hands a Kalhāra flower, a lotus, a fruit, of Bījapūra, a mace, his broken tusk, a bow of sugar cane, another flower, a gem-pot, a pot full of paddy grains, a noose, a hook and a conch. He is being embraced by his consort whose complexion is white and who carries a charming lotus in her hand. || 24 || **(Red colour)** **344**

113B/3 **Meditation on Ṛṇamocanagaṇapati**

as given in the Mudgalapurāṇa

May the Ṛṇamocanagaṇapati (the god who liberates his devotees from all debts) be for the happiness of the world. His complexion is crystal white

and he carries in his hands his own tusk, a fruit of Jambu, a noose and a hook. His clothes are red. || 25 || (White colour) 345

113B/4 **Meditation on Dhuṇḍhigaṇapati**

as given in the Mudgalapurāṇa

Lord Dhuṇḍhi Gaṇapati carries in his hands a rosary, an axe, a vessel of gems and his own tusk. May He give happiness to us. || 26 ||

(Red colour according to propriety) 346

114A/1 **Meditation on Gaṇapathi with two faces**

as given in the Mudgalapurāṇa

May Lord Gaṇapati with two faces be for ever gracious to me. His complexion is blue and clothes red. A gem-studded crown adorns his head. He carries in his hands his own tusk, a noose, a hook and a vessel full of gems. || 27 ||

(Green colour) 347

114A/2 **Meditation on Gaṇapati with three faces**

as given in the Mudgalapurāṇa

May Lord Gaṇapati with three faces protect us ! He is seated on a throne which shines with the pericap of golden lotuses. In his right hands he carries a hook which has sharp edges, a rosary and the gesture of granting boons. He carries in his left hands a noose, a pitcher full of divine nectar and a gesture of granting fearlessness. He has an elephantine face and shines like the palāśa flower. || 28 || (Red colour) 348

* Here the author seems to be wrong. The śloka has Harinīla (= Indranīla) which means blue.

114A/3

Meditation on Simhagaṇapati

as given in the Mudgalapurāṇa

May Lord Gaṇapati, who has the face of a lion shining with a trunk, always protect us from fear. He carries in his right hands a lute, a wish-yielding tree, a discus and the gesture of granting boons. In his left hands he carries a lotus, a pot of gems, a bunch of flowers and the gesture of granting fearlessness. He is white like the conch and the moon. His robes shine with glittering gems. || 29 || **(White colour)** **349**

114A/4

Meditation on Yogagaṇapati

as described in the Mudgalapurāṇa

May Lord Yogavighneśvara protect us always. He is in a posture of Yoga and looks charming with a cloth thrown over the back and knees. He shines like the rising sun. His robes are blue like sapphire. In his hands he carries a noose, a sugar-cane, a rosary and a Yogadaṇḍa (a staff or wand used by yogins). || 30 ||

(Red colour) **350**

114B/1

Meditation on Durgāgaṇapati

as given in the Mudgalapurāṇa

May Lord Durgāgaṇapati be for the happiness of the world. His complexion resembles the burnished gold. He has eight hands and a huge body. In his right hands he carries a shining hook, an arrow, a rosary and a tusk. In his left hands, he carries a noose, a bow, a (wish-yielding) creeper and a jambū fruit. His clothes are red. || 31 || **351**

(Golden colour)

114B/2 Meditation on Saṅkaṭaharagaṇapati

as given in the Mudgalapurāṇa

May Lord Saṇkaṭaharaṇagaṇapati save us from all calamities for ever ! He shines with the brilliance of the rising sun. His wife sits on his lap, carrying a lovely lotus in her hand. Her complexion is white and her beauty is enhanced by the gems (she wears). The Lord is seated on a red lotus and his robes are black in colour. In his right hands he carries a hook and the gesture of granting boons. In his left hands he has a noose and a vessel full of Pāyasa (a sweet dish of rise boiled in milk). || 32 || 352

(Red colour)

114B/3 Now, the meditation on seventeen (17)

types of Subrahmaṇya as given in the Śekhara

pertaining to Śaivāgama

Among them, meditation on Jñānaśakti Subrahmaṇya.

Lord Jñānaśakti Subrahmaṇya has one face and two eyes. He is adorned with matted hair. He wears a garland of arka flowers. He wears a golden crown studded with gems. 353

In his four hands he carries a weapon called vajra, another weapon called Śakti, a rooster, and the gesture of granting fearlessness. His body is smeared with divine ungents. He has a white sacred thread. He is the combination of Śiva, Śakti and Jñāna. His very form is the power of knowledge. || 1 ||

(White colour) 354

114B/4

Meditation on Skandasubrahmaṇya

as given in the Śekhara pertaining to Śaivāgama

Lord Skandasubrahmaṇya has four hands and two eyes. He is seated on a white lotus. In his hands he carries a rooster, a gesture of granting fearlessness, a weapon called Vajra and a gesture of granting boons. His hairs are tied in a knot. He wears many garlands. His waist cloth is tied with a girdle. He is decorated with many gem-studded ornaments. His colour is smoke-grey and he is adorned with an aura. This is the form of Skanda Subramaṇya. (Now listen to the description of Agnijāta). || 2 || **355-357**

(Smoke grey colour)

115A/1

Meditation on Agnijāta Subrahmaṇya

as given in the Śekhara of the Śaivāgama

Lord Agnijāta Subrahmaṇya has two faces and eight hands. His colour is either white or black. In his right hands he carries a Sruva (a ladle used in sacrificial rituals), a rosary, a sword and the sign of Svastika. In his left hands he carries a rooster, a shield, a weapon called the Vajra and a vessel filled with ghee. He performs Agnihotra. This is the Agnijāta form of Subrahmaṇya.

(Black colour) **358, 359**

115A/2

Meditation on Saurabheya Subrahmaṇya

as given in the Śekhara of the Śaivāgama

Lord Saurabheya Subrahmaṇya has four faces and eight eyes. He has eight hands and is seated on a lotus. His left leg is bent and the right leg is firm. In his right hands he carries a weapon called Śakti, a flower called Utpala, an arrow of flowers and the gesture of granting fearlessness. In his left hands he carries a weapon called Vajra, a sugar cane bow, a spear and the

gesture of granting boons. His complexion is like the colour of a lotus. Such is the form of Saurabheyasubrahmaṇya. || 4 || 360, 361

(Pink colour)

115A/3

Meditation on Gāṅgeyasubrahmaṇya

as given in the Śekhara of the Śaivāgama

Lord Gāṅgeyasubrahmaṇya has one face and three eyes. His complexion is that of the flower of the pomegranate. He has a bee-hive type crown and a flag with the sign of a rooster. He wears a blue lily as an ornament. He rides on an alligator. In his right hands he carries a hatchet and a pot full of water and in his left hands he has Araṇi (two pieces of wood used to kindle fire) and a rooster. This is the Gāṅgeya form of Subrahmaṇya. || 5 || 362-363

(Pink colour)

115A/4

Meditation on Śaravaṇodbhava Subrahmaṇya

as given in the Śekhara pertaining to Śaivāgama

Lord Subrahmaṇya has one face and six hands in his Śaravaṇōdbhava form. His lustre is equal to the brilliance of the rising sun. He is adorned with all ornaments and seated on a lion. He has three eyes and his body is smeared with sacred ash. In his hands he carries a flowery arrow and a sugar-cane bow, a sword and a shield, and the weapon Vajra and a flag with the sign of a rooster. This form is also called Śarajanma. Now listen to the form called Kārtikeya. || 6 || 364, 365

(Red colour)

115B/1

Meditation on Kārttikeya Subrahmaṇya

as given in the Śekhara of the Śaivāgama

Lord Subrahmaṇya has three eyes and ten hands in his Kārtikeya form. He wears the leaves of Bilva on his head. In his right hands he carries a Śakti (weapon), a spear, a discus, a hook and the gesture of granting fearlessness. In his left hands he has the gesture of granting boons, a weapon called Tomara, a noose, a conch and a weapon called Vajra. He is seated on a peacock and adorned with all ornaments. Lord Kārttikeya, the son of Śiva shines like the rising Sun. || 7 || **(Red colour)** **366-367**

115B/2

Meditation on Kumāra Subrahmaṇya

as given in the Śekhara pertaining to Śaivāgama

Lord Subrahmaṇya has one face and four hands in the Kumāra form. His crown resembles a bee hive. In his right hands he carries a weapon called Śakti and a gesture of granting fearlessness. In his left hands he has the weapon Vajra and the gesture of granting boons. He looks like a young boy and wears a garland of lotuses round his neck. || 8 || **368**

(Red colour)

115B/3

Mediation on Ṣaṇmukha Subrahmaṇya

as given in the Śekhara pertaining to Śaivāgama

Lord Ṣaṇmukha Subrahmaṇya carries in his hands a Śakti (weapon), an arrow, a sword, a discus, a noose, the gesture of granting fearlessness, a rooster, a bow, a shield, a conch and a fine plough. He has a peacock for his vehicle and possesses all auspicious signs. On his left and right sides, Jayā and Vijayā stand. The Lord is decorated in all ways and wears all ornaments. This form

is known as Ṣaṇmukha. Here after you may listen to the description of the Tārakāri form. || 9 || 369-371

(Red colour)

116A/1 Meditation on Tārakāri Subrahmaṇya

as given in the Śekhara of Śaivāgama

Lord Tārakāri Subrahmaṇya has one face and three eyes. He is seated on the back of an elephant. He has six hands. In the three hands on the right side, he carries a gesture of granting fearlessness, a sword, and a weapon called Śakti. In the three left hands he carries a shield, a rosary and a rooster. This form of Subrahmaṇya is called Tārakāri. Now Senāni form will be taken up. || 10 ||

(Red colour according to propriety) 372-373

116A/2 Meditation on the Senānī form of Subrahmaṇya

as given in the Śekhara of Śaivāgama

Lord Subrahmaṇya has one face and two eyes. (In his four hands he has) a conch, a discus and the gestures of granting boons and fearlessness. He is adorned with all ornaments and smeared with divine sandal paste. His complexion is black. He wears a white yajñopavīta (sacred thread). His charming face is smiling. I adore that Commander in Chief of the army of gods. || 11 ||

(Black colour) 374-375

116A/3 Meditation on Guhasubrahmaṇya

as given in the Śekhara pertaining to Śaivāgama

Lord Guhasubrahmaṇya has four hands and three eyes. His crown is made of gold and gems. In his hands he carries a spear, a weapon called Vajra and the gestures of granting boons and fearlessness. His clothes are white.

The Lord appears to protect all gods. In this form, he is accompanied by goddess Jayā. I meditate on his lotus feet and surrender to him. || 12 || **376-377**

(According to propriety vermilion colour)

116A/4

Meditation on Brahmacāri Subrahmaṇya

as given in the Śekhara of Śaivāgama

The Lord is shining like the rising sun. He has two eyes and two hands. He holds a staff in the right hand and a Vajra in the left. He may be shown with both legs straight or with one leg bent. The Lord is adorned with a tuft of hair and a sacred thread. He also has a girdle made of muñja grass and a loin cloth. On the girdle, there is an ornament called Vaḍyāṇa. He is seated on a red lotus. I take refuge in that Lord who is in the form of a divine bachelor. || 13 ||

(Red colour) **378-380**

116B/1

Meditation on Deśika Subrahmaṇya

as given in the Śekhara of the Śaivāgama

Lord Deśika Subrahmaṇya has one face and six hands. He is adorned with a crown resembling a bee hive. In his two upper hands, he carries two weapons called Śakti. In the (middle) two hands he carries two rosaries. In the two lower hands, he shows the gestures of granting boons and fearlessness. His vehicle is a peacock. Thus one should meditate on the Deśika (preceptor) form of Subrahmaṇya. || 14 || **381-382**

(Pink colour according to propriety)

116B/2 Meditation on Subrahmaṇya in the form of Krauñcabhedana as given in the Śekhara of the Śaivāgama

Lord Subrahmaṇya has four hands and three eyes in the Krauñcabhedana form. He is seated on a throne. In his hands he has the gestures of granting fearlessness and boons, an arrow of flowers and a bow of sugar-cane. His vehicle is a fine peacock and he is the protector of all. He breaks the mount Krauñca with his pair of hands . This is his form. || 15 || 383, 384

(Vermilion colour according to propriety)

116B/3 Meditation on Subrahmaṇya's Śikhivāhana form as given in the Śekhara of Śaivāgama

Lord Subrahmaṇya has four hands, one face and three eyes. In his hands he has the gestures of granting fearlessness and boons, a noose and a hook. His hairs are like the flames tied in a knot. He is seated on a chariot of (the colour of) sapphires. His colour is that of a red lily. He is the Lord of all the fourteen worlds. || 16 || 385, 386

(Red colour)

116B/4 Meditation on Velāyudha Subrahmaṇya as given in the Śekhara of the Śaivāgama

I adore Velāyudha Subrahmaṇya who is verily a wish-yielding tree to those who prostrate before him. His complexion is red like the lotus. He has two hands and one face. He is the son of Kātyāyanī. His left hand rests on his waist and the right hand holds a staff. He is blemishless. || 17 || 387

(Red colour)

117A/1 **Meditation on Bhairava**

who attracts gold as given in the Bhairavakalpa

One should continuously contemplate on Bhairava whose colour is yellow and who wears yellow clothes. He has four hands and three eyes. In his hands he carries a vessel which is full of gold and gems, a long and big spear, a chowrie and a lance. He grants the wishes of all his devotees. He is decorated with all ornaments. He is the very embodiment of bliss and happiness. He is tipsy and glad always. All gods bow down to him. One who knows the proper mantra should meditate on Svarṇākarṣaṇa Bhairava in this manner. **388-390**

(Yellow colour)

117A/2 **Meditation on Vaṭuka Bhairava**

as given in the Bhairavakalpa

I meditate on Vaṭuka Bhairava whose red matted hair is scattered. His body is red and he has three eyes. He carries in his hands a spear, a skull, a noose and a drum. He is surrounded by friends of many sorts and Gaṇas (Śiva's attendants) of many types. Lord Vaṭuka Bhairava is naked and rides a dog. **(Red colour)** **391-392**

Meditation on the group of eight Bhairavas

as given in the Rudrayāmala

Among them, a śloka describes the eight groups of Bhairavas, each group containing eight.

O King, listen. I will describe the group of eight Bhairavas. This group of eight Bhairavas is very auspicious and grants all wishes. When one has to meditate according to colour, they should be meditated upon separately. **393**

Sixty four Bhairavas are catagorised into eight groups. Each group consists of eight Bhairavas and only one picture has been included for each group. Their names and colours are also mentioned.

117A/3 Meditation on the group of eight Bhairavas who are named Asitāṅgās as given in the Rudrayāmala and their names

The first group of eight Bhairavas has the golden colour. Each of them carries in his hands a trident, a drum, a noose and a sword. I meditate on that group which is beautiful in each limb. 394

Names :

Asitāṅga, Vikaṭākṣa, Mārtāṇḍa, Modakapriya, Svacchanda, Vighnasantuṣṭa, Khecara and Carācara (are the names of the eight Bhairavas in the first group) || 1 || **(Golden colour)** 395

117A/4 Now the characteristics of the eight Rudra* bhairavas and their names as given in the Rudrayāmala

One should contemplate on the second group of Bhairavas containing eight members. Each one of these Bhairavas carries in his hands a rosary, a hook, a book and a lute. These Bhairavas are white in colour and wear gem-studded ornaments. 396

Names :

Ruru, Krandadaṃṣṭra, Jaṭādhara, Viśvarūpa, Virūpākṣa, Nānārūpadhara, Vajrahasta and Mahākāya. || 2 || 397

(White colour)

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* Rudra is probably an error for Ruru

117B/1 **Characteristics of the members of the group of eight called Caṇḍabhairava and their names as given in the Rudrayāmala**

One should meditate on the third group of eight Bhairavas (called the Caṇḍabhairava group) which is the third and very auspicious. Its members are black in colour. Each member carries in his hands a flame, a weapon called Śakti, a mace and a spear. **398**

Names :

Caṇḍa, Pralayāntaka, Bhūmikampa, Nīlakaṇṭha, Viṣṇu, Kulapālaka, Muṇḍapāla and Kāmapāla. || 3 || **399**

117B/2 **Characteristics of the group called Krodhabhairavāṣṭaka and names of its members as given in the Rudrayāmala**

One should contemplate on this group of eight with reverence. The Bhairavas of this fourth group are smoke-grey in colour. Each member of this group carries in his hands a sword, a shield, a weapon with a sharp edge(called paṭṭasa or paṭṭiśa), and an axe called Paraśu. **400**

Names :

Krodha, Piṅgalekṣaṇa, Abhrarūpa, Dharāpāla, Kuṭila, Mantranāyaka, Rudra and Pitāmaha. || 4 || **(Smoky grey)** **401**

117B/3 **Characteristics of the group of eight Unmatta Bhairavas and their names as given in the Rudrayāmala**

The fifth group of Bhairavas containing eight members is beautiful and white in colour. Each member of this group carries in his hands a spear, a shield, an iron bludgeon and a weapon called Bhiṇḍivāla. **402**

Names :

Unmatta, Vaṭanāyaka, Śaṅkara, Bhūtabhetālā, Triṇetra, Tripurāntaka, Varada and Parvatāvāsa. || 5 || 403

117B/4 Characteristics of the group of eight Kapāla Bhairavas and their names as given in the Rudrayāmala

The sixth group is yellow, the seventh group is red and the eighth has the brilliance of the lightning. Starting from the sixth group upto the last eighth group, the weapons like kunta are the same for the members. 404

Names :

Kapāla, Śaśibhūṣaṇa, Hasticarmāmbaradhara, Yogīśa, Brahmarākṣasa, Sarvajña, Sarvadeveśa and Sarvabhūtādhisṭhita. || 6 ||

(Yellow colour) 405

118A/1 Characteristics of the group of eight Bhīṣaṇabhairavas and their names as given in the Rudrayāmala

The seventh group is red in colour. The weapons etc. are as those of the sixth.

Names :

Bhīṣaṇa, Bhayahara, Sarvajña, Kālāgni, Mahāraudra, Dakṣiṇa, Mukhara and Asthita. || 7 || (Red colour) 406

118A/2 Characteristics of the group of eight Saṁhārabhairavas and their names as given in the Rudrayāmala

The eighth group has the brilliance of the lightning. The weapons etc. are as those of the seventh group.

Names :

Saṃhāra, Atiraktāṅga, Kālāgni, Priyaṅkara, Ghoranāda, Viśālākṣa, Yogīśa and Dakṣasaṃsthita. ||8|| 407

(Golden colour)

118A/3 Meditation on the form of the Mahāpāśupatāstra as given in the Śaivāgama

One should meditate on the weapon Mahāpāśupata, which destroys all sin. Pāśupata has five faces. He is fierce. He has ten hands and three eyes. He is red in colour and very bright. He is fearsome. His brows, beard and hair are yellowish. In his ten hands he carries a sword, a shield, an arrow, a bow, a noose, a Kamaṇḍalu (a gourd used as a vessel of water), a weapon called Śakti, a lance, an axe called Paraśu, and the Brahmadaṇḍa. He (the weapon Mahā Pāśupata) may have one foot, or two or three or four feet (in his anthropomorphic form). 408-410

118A/4 Meditation on the form of the Pāśupata weapon as given in the Śaivāgama

One should meditate on the form of the weapon Pāśupata as having four faces and four hands. He is equal to ten million sons in brilliance. He has three eyes in each of his faces. He is very powerful. The tips of his teeth, his hair, brows and beard are shining. He carries in his hands a weapon called śakti, a hammer, a conch and a sword. He is an expert in the Sāmasūtra. The weapon Pāśupata sits in the posture called 'Padmāsana' (in its anthropomorphic form). 411-412

(Red colour)

118B/1 **Meditation on Khaḍgarāvaṇa**

as given in the Pāñcarātra

Khaḍga Rāvaṇa's body is red. He has the moon on his head. He has five faces and three eyes in each face. In his hands he carries a bell, a skull, a hook, a shaved head, a sword, a shield, a weapon called Khaṭvāṅga, a spear, a drum and the gesture of granting fearlessness. He wears red clothes. I adore that Khaḍga Rāvaṇa. 413-414

(Red colour)

118B/2 **Meditation on the god of Śaivāgama**

as given in the Lakṣmīnārāyaṇasaṁhitā of the Skānda Purāṇa

Śaivāgama is in the form of a Ṛṣi (sage) who is initiated to the Śaiva way of life. He resembles a clear crystal in complexion. His forehead is marked with the Tripuṇḍra. He has three eyes. Animal hide is his cloth. He is seated on a tiger hide in the posture called 'Padmāsana'.

In his sixteen hands he carries a Khaṭvāṅga, a spear, a śakti, a staff, a bow, and an arrow, the gestures of granting fearlessness and boons, a mace and a hook, the cinmudrā (sign of wisdom), a rosary, a book, a kamaṇḍalu, a sword and a shield. May that Śaivāgama protect us always.

(White colour) 415-417

118B/3 **Features of Mallāriśiva**

as given in the Mallārimāhātmya

I bow to God Mallāri. The rays of the gems of his crown shun all other gems. The spotless crescent moon adorns his head. His beautiful eyes are

like the Indīvara flowers. His ear ornament resembles the full moon in shining. While smiling, his teeth defeat many gems in brilliance. 418

His chest is adorned by a new necklace made of gems and pearls and also by garlands of various types of flowers like the Champak. He looks handsome by the ornaments of hooded serpents which beautify his arms. He fills the cavity of the sky with the sound of the drum he holds in his hand. 419

He is the master of the three worlds. His robes are made of yellow silk. He is very efficient in burning down the demons. A sword shines in his hand. His other ornaments are covered by the gems in the hoods of the serpents he wears. His lotus feet are covered by the crowns of gods who prostrate before him. 420

A fine white horse is his vehicle. His body is adorned by many garlands. He is surrounded by seven fierce dogs. He resembles the mountain of gold. His charm is enhanced by the powder of the turmeric. I bow to that God Mallāri who is shrouded in the hymns of the Vedas. 421

(Golden colour)

119A/1

Meditation on Mahāśāstā

as given in the Kāraṇāgama

I bow to Lord Mahāśāstā who grants boons to devotees always and who fascinates the three worlds. He is in the middle of a circle of light. He has three eyes and divine clothes. In his hands he carries a floral arrow, a bow of sugarcane, a shining vessel of gems and the gesture of granting fearlessness. He is mounted on an elephant in rut. 422

Prose :

Lord Mahāśāstā was born from Lord Gaṅgādhara (Śiva) who was enamoured by the beauty of Mohini, who could infatuate all people. Mohini's form was assumed by Lord Dāmodara in order to pacify the dispute of the gods and demons at the time of churning the ocean for producing the Ambrosia (amṛta). Lord Mahāśāstā shines with a golden cup which can fulfil the wishes of the devotees who are experts in the flawless Vedas and Āgamas. His hand shows a gesture which indicates the destruction of the grief of the devotees. The bow in one hand of the Lord has the string of a line of bees. With a fragrant floral arrow, the Lord hits the women folk. They look at the three great gods viz., Hari, Hara and Brahma, other gods, demons and sages.

The body of the Lord is red like a heap of the hibiscus flowers. The Lord is the seed of the great tree called Saṁsārā.

(Colour of the hibiscus flower)

119A/2 **Meditation on Lord Śāstā in another way according to the Prapañcasāra**

I take resort in Lord Śāstā who grants boons desired by the devotees. He has a strong big body and wears colourful clothes. In his hands he carries a red lily and the gesture of granting boons. He has a big gem-studded crown. His hairs are curly. **(Black colour)** 423

119A/3 **Meditation on Puruṣamṛga as given in the Śaivāgama**

The Puruṣamṛga has the face of a man and the body of a lion. The body has the colour of a coral. He has matted hair as well as a crown and wears the

garland of Rudrākṣas as an ornament. Three lines of sacred ash mark his forehead. He carries a bell in the left hand and a golden pot in the right. He attains the highest bliss by worshipping Śiva and practices meditation continuously. He is always engaged in pouring sacred water on the Śivaliṅga which is in front of him. **(Red colour)** **424-426**

119B/1 **Meditation on Vīrabhadra who has eight hands, according to the Prapañcasāra**

One should meditate on Lord Vīrabhadra always. He is white like the cow's milk. In his hands he carries a hatchet, a drum, a sword, a shield, a skull, a spear, and the gestures of granting fearlessness and boons. He looks gorgeous with the tiger hide worn by him. He rides on a fierce Bhetāla (goblin). He wears a crescent moon on his head, tied with his white and tawny hairs. Serpents are his ornaments and he is accompanied by his gaṇas (followers).

(Milky white) **427**

119B/2 **Meditation on Viśvarūpa who has the form of Brahmā, Viṣṇu and Śiva**

I bow to Viśvarūpa who is born of the combination of Brahmā, Viṣṇu and Śiva. He is seated on a golden lotus. In his hands he carries a deer, a pot of divine nectar, a discus, a conch, a rosary and a water pot. He wears the crescent moon on the head and many good ornaments on his body. His clothes are yellow and his complexion is golden. The sun, the moon and the fire are his three eyes. He is omniscient and omnipotent. Consciousness is his very form.

(Golden colour) **428**

119B/3 **Meditation on Vīrabhadra who is peaceful and possesses four hands**

One should contemplate on Vīrabhadra who fulfils all desires of his devotees. He is white like a pure crystal and adorned by matted hair and a crown. He has three eyes. He is peaceful and grants boons. Pearl garlands adorn him. He has the crescent moon on his head. His clothes are white. He has four hands in which he carries a trident, a drum, a vessel and a sword. He is immutable. **(White colour)** **429, 430**

119B/4 **Meditation on passionate Vīrabhadra who has eight hands**

One should meditate on Vīrabhadra who is red in colour and fierce in face. He is smeared with red sandal paste. His clothes are red. He is decorated with many gem-studded ornaments. He is adorned by the matted hair which has the shining of burnished gold. He has three eyes and eight arms. He illumines the three worlds. In his hands he carries a weapon called Śakti, a noose, a trident, a head, a sword, a shield, a drum and a snake. Contemplation of Vīrabhadra gives all kinds of wealth. **431-433**

(Red colour)

120A/1 **Meditation on Vīrabhadra who is dominated by Tamas and who has ten hands as given in the Viśvakarmaśilpa**

One should meditate on Vīrabhadra who is tāmasa and black in colour. He is adorned by serpent-ornaments. His face is fierce with fangs. He has ten hands. He is adorned by matted hair which shines like the burnished gold. He has three eyes and a fierce face. His clothes are new. He is seated on a corpse. He wears the crescent moon on his head and appears very dreadful. In his hands he carries a trident, a hatchet, a sword, a shield, an arrow, a bow, a

weapon called śakti, a snake, a hook and a vessel. Vīrabhadra destroys all the diseases of his devotees. **(Black colour)** **434-437**

120A/2 **Meditation on SiddhiVināyaka as given in the Viśvakarmaśilpa**

One should meditate on Lord Gajānana whose complexion is like the burnished gold. He has a huge body and four hands. In brilliance he is equal to ten million suns. He has one tusk and his ears are like the winnowing baskets. In his hands he carries tusk, a sweetmeat called Modaka, a noose and a hook. The tip of his trunk is engaged in eating the modaka. The Lord is seated on a mouse.

(Vermilion colour) **438-439**

120A/3 **And then, meditation on the door-keepers of Śiva, who keep the time etc. Among them meditation on Nandīśvara in the eastern direction as given in the Śaivāgama**

Nandi is red in colour, he has four hands, one face and three eyes. His hair is matted. In his hands he carries a rosary, a trident and the gestures of granting boons and fearlessness. || 1 || **440**

(Red colour)

120A/4 **Meditation on Mahākāla in the South-East as described in the Śaivāgama**

Mahākāla has three eyes. His limbs are black and plump. His beard and hair are tawny. He carries in his hands a head (severed from the body), a sword, a shield and a spear. || 2 || **(Black colour)** **441**

120B/1 **Meditation on Bhṛṅgi in the Southern direction,**

as given in the Śaivāgama

Bhṛṅgi has a lean body which has no muscles. He is white in colour and carries a staff and a rosary in his hands. He has three eyes and three legs. Looking at Lord Śiva, Bhṛṅgi engages himself in dance. || 3 || 442

(White colour)

120B/2 **Meditation on Gaṇeśa in the South-West**

as given in the Śaivāgama

Gaṇeśa, the Lord of obstacles, has three eyes. He is a dwarf. His belly is big and his face is elephantine. In his hands he carries a noose, a hook, one of his tusks and a ripe mango fruit. His trunk rests on his two left hands. His body is red in colour. || 4 || **(Red colour)** 443

120B/3 **Meditation on Vṛṣabha (Bull) in the Western direction**

as described in the Śaivāgama

Dharma appears in the form of Śiva's bull. He has three eyes. His mind is always in Lord Rudra. He is white like pure crystal. He is the very form of Dharma. || 5 || **(Crystal white)** 444

120B/4 **Meditation on Skanda in the North-Western direction**

as given in the Śaivāgama

Skanda is in the form of a young boy. He has four hands and his complexion is golden yellow. He has fire and a mountains peak as well as the gestures of granting boons and fearlessness in his four hands. || 6 ||

(Golden Yellow) 445

120B/5 Meditation on Mahādevī in the North

as given in the Śaivāgama

Goddess Mahādevī is seated on a lion. In her two hands she carries a spear and a mirror. She is adorned with a casket-crown. She is decorated with many precious stones like pearls. || 7 || **(Black colour)** **446**

120B/6 Meditation on Caṇḍeśa in the North-East direction

as given in the Śaivāgama

Caṇḍeśvara has four hands and four faces. In each face he has three eyes. In his hands he carries a Kamaṇḍalu (a gourd used as a vessel of water), a spear, a rosary and a hatchet. He wears a big serpent as his sacred thread. He wears snakes as his bangles. One should meditate on Caṇḍeśa, who looks like a fresh cloud and who controls time etc. || 8 || **447-448**

(colour of cloud)

121A Names and special features of the thirty-two Śakti devatas who reside in the Pīṭha of the Aghoramūrti according to the description in the tenth taraṅga of the fifth Kallola of the Śivatattvaratnākara.

Suprabhā, Meghadūtī, Vijayā, Bhāskarā, Aryamā, Gandharvā, Śakaṭā, Śūrpā, Mālinī, Vasundharā, Huṅkarī, Rākṣasī, Rambhā, Triṇetrā, Netrabhūṣaṇī, Añjaṇā, Mitrapīṭhā, Bhadrā, Svasti, Karālikā, Kālī, Balavatī, Śūlā, Rogaghnī, Kāmadayinī, Dūtinī, Śākinī, Haṁsī, Māyā, Vāgīśvarī, Vanamālī and Gavākṣī are the 32 pīṭhadevatās (deities of the Lord Aghora's seat). **449-451**

121A **Features of these deities in the same work**

Each of these goddesses has one face, three eyes, and six hands. Their vehicle is peacock. In their hands they carry a sword, a weapon called Khaṭvāṅga, a bow, an arrow and the gestures of granting boons and fearlessness. Their colour is black. **452**

121A **Names of the nine śaktis (deities of power) of Aghora as given in the same text (Śivatattvaratnākara)**

Suprabhā, Vijayā, Kālī, Karālikā, Vikarālī, Suprabhā, Meghadūtī, Manasvīnī and the ninth is Sāghorā. These nine Aghora Śaktis are technically called Vikarālī. **453, 454**

121A **Features of these power deities in the same text**

These deities have eight hands each and their form is fierce. In the hands they carry a gesture of giving boons, a shield, a lotus, a chisel, a noose, a hook, a mace and a trident. They are black in colour. These are the power deities of the Aghora who has thirty-two hands. **455-456**

121A/1 There are 32 Śakti devatās in the Pīṭha(seat) of Aghoramūrti, who has 32 hands. Among them, the form of only one is written because all of them have the same form.

(Black colour)

121A/2 Aghoramūrti who has 32 hands, has nine Śakti devatās (power deities) as described earlier. Since all the nine have the same form, only one is written.

(Black colour)

123A/1-9 **The eight Vidyeśvarās have been written according to the description wherein they have four faces and eight hands.**

Names, pictures, directions and colours of eight Vidyeśvaras

Nos.	Directions	Names	Colours
123A/1	North-East	Śikhaṇḍaka	Red
123A/2	East	Ananta	Red
123A/3	South-East	Ekarudra	White
123A/4	North	Ekanetra	Red
123A/5	Middle	Śiva	White
123A/6	South	Sūkṣma	Blue
123A/7	North-West	Śrikaṇṭha	Blue
123A/8	West	Śiva	White
123A/9	South-West	Trimūrti	Red

123B Here ends the third section (treasure) called **Śivanidhi** which contains the description of Mahākailāsamūrti etc., in the **Śritattvanidhi** written by Srī Kṛṣṇarāja Sārvabhauma, King of Kings, and ruler of Mysore. This King is a replica of God Śiva. He is the moon for the lily of the heart of King Cāmarāja. He belongs to the Ātreya gotra. His achievements are varied. He has unparalleled expertise in composing many types of literary works which have the sweetness of the nectar of the bunches of flowers of the divine Mandāra trees which are adored by gods. King Kṛṣṇarāja has acquired the kingship of this earth along with a sword which is famous for destroying the hordes of arrogant enemies, through the service of the lotus feet of goddess Cāmuṇḍī

who is adorned with arms which act like the weapon Vajra in breaking the mountains of fierce demons like Śumbha and Niśumbha.

123B May this great literary work, which has been composed by King Kṛṣṇarāja and which shines with the brilliance of the flawless diamond called the Śivanidhi, flourish for ever ! 490

He who reads this Śivanidhi, the abode of all auspiciousness, with full faith, will become the recipient of all good fortunes. 491

Description of the pictures included in śivanidhi

Now, all the gods described in this Śivanidhi, which is like a treasure of wonderful diamonds, are listed here in order.

1) Mahākailāsamūrti
2) Maheśvara
3) Gaurīdevī
4) Svarṇagaurī
5) Ketāreśvara
6) Caturbhujā Gaṅgā
7) Dvibhujā Gaṅgā
8) Aghoramūrti with 32 hands
9) Aghoramūrti with 10 hands
10) Āliṅganenducūḍa
11) Nīlakaṇṭha
12) Sabhāpati
13) Rudramūrti
14) Umāmaheśvara
15) Sadyojāta
16) Tatpuruṣa
17) Aghora
18) Vāmadeva
19) Īśāna
20) Candeśa
21) Mṛtyuñjaya
22) Amṛtamṛtyuñjaya
23) Ānandatāṇḍava
24) Sandhyātāṇḍava
25) Tripuratāṇḍava
26) Umātāṇḍava
27) Gaurītāṇḍava
28) Kālītāṇḍava
29) Saṁhāratāṇḍava

492-499

124A The above seven are the Tāṇḍavamūrtis. Bhava, Śarva, Īśāna, Ugra, Paśupati, Rudra, Bhīma and Mahādeva are the eight murtis of Śiva. Only one picture. (No 30) has been written to represent these eight because all the eight are similar. **500, 501**

31) Rudra 32) Bhava 33) Śarva 34) Īśa 35) Paśupati 36) Bhīma 37) Ugra 38) Mahādeva

These eight belong to the group of eight Rudras. **502**

The eight wives of the eight Rudras enumerated above are - Sauvarcalā, Dāvā, Vikeśī, Śivā, Śvāhā, Diśā, Dīkṣā and Rohinī respectively. **503**

The sons of the eight Rudras of the group cited above are respectively - Śanaiścara, Śukra, Lohitāṅga, Manas, Java, Vasanta, Svargasantāna and Budha. **504, 505**

39) Then there is Brahmā. Brahma's wife Gāyatrī is a metre.

The eleven Rudras are - Śambhu, Pinākī, Giriśa, Sthāṇu, Bharga, Sadāśiva, Śiva, Hara, Śarva, Kapāli and Bhava. **506**

Since all these eleven have the same form, only one picture is written which is No. 40 in the list. **507**

The names of Śatarudras (100 Rudras) are the following.

Kapālīśa, Aja, Baddha, Vajradeha, Pravardhana, Abhūti, Avyaya, Śāstā, Pinākī and Pramathādhipa are the ten Rudras that reside in the East. **508-509**

The ten Rudras that are worshipped in the South-East are : Agnī Rudra, Hutāśa, Piṅgala, Khādaka, Hara, Jvalana, Dahana, Babhru, Bhasmāntaka and Kṣayāntaka. 510

The ten Rudras worshipped in the South are : Yama, Mṛtyuhara, Dhātā, Vidhātā, Kartā, Kāla, Dharma, Adharma, Saṃyoktā and Viyojaka. 511-512

Nairṛta, Māraṇa, Hantā, Krūradṛṣṭi, Bhayānaka, Ūrdhvakeśa, Virūpākṣa, Dhūmra, Lohita and Daṁṣṭraka are the ten Rudras worshipped in the South-West. 513

124/A Bala, Atibala, Pāśahasta, Mahābala , Śveta, Jayabhadra, Dīrghabāhu, Jalāntaka, Baḍaba and Bhīma are the ten Rudras in the West. 514-515

Śīghra, Laghu, Vāyuvega, Sūkṣma, Tīkṣṇa, Bhayāntaka, Pañcātmaka, Pañcaśikhī, Kapardi and Meghavāhana are the ten very powerful Rudras that reside in the north-west. They are worshipped by wind. 516

The ten Rudras who occupy the North are : Nidhīśa, Rūpavān, Dhanya, Saumya, Śānta, Jaṭādhara, Prakāmada, Laksmīvān, Kāmarūpa and Yajñapa. 517-518

The ten Rudras who reside in the North-East are : Vidyādhara, Yajñadhara, Sarvajña, Vedapāraga, Mātṛvṛtta, Piṅgākṣa, Bhūtapāla, Balipriya, Sarvavidyāvidhātā and Sukhaduḥkhakara. 519, 520

Ananta, Pāvaka, Dhīra, Pātāladhipati, Vṛsā, Viṣadhara, Vīra, Grasana, Sarvatomukha and Lohita are the ten Rudras that reside in the lower world. 521, 522A

There are nine Śaktis (powers) of the Aghoramūrti who has thirty-two hands. Their names are Suprabhā, Vijayā, Kālī, Sāghorā, Karālikā, Vikarālī, Suprabhā, Amoghadūti and Manasvinī.

151) Since all the above-cited nine deities have the same form, one picture alone is written to represent them. **565-567A**

152) Raṇa Vīrabhadra
153) Ṣoḍaṣabāhuka Vīrabhadra
154) Dvātriṃśadbhujayukta Vīrabhadra
155) Dvātriṃśadbhujāghora Vīrabhadra **567B-568**

156) Ananta
157) Ekarudra
125B 158) Śrikaṇṭha
159) Śikhaṇḍaka
160) Trimūrtī
161) Ekanetra
162) Sūkṣma
163) Śīva **569**

These eight Vidyeṣvaras (156-163) occupy the eight directions (East, South-East etc)

164) Śiva shines among them. **570**

Thus, in all, there are 164 pictures in the Śivanidhi, 211 deities have not been picturised, because they have the same form (as those shown in the representative pictures)

All the Kośas, Rājyāṅgas and Maṇḍalas have been told in the Śivanidhi. **571**

In this third volume Śivanidhi 375 deities are mentioned ; among them 211 deities have not been pictorially presented because of their similarities.

The descriptions of the pictures are as follows :

Mentioned deities	**No. of deities whose pictures are not drawn**
1. Asṭarudras	7
2. Ekādaśarudras	10
3. Śatarudras	99
4. Bhairavas	56
5. Aghora murtis pīṭha devatās	31
6. Nine Śakti deities of Aghoramurti's pīṭha	8
	211

Depicted deities	**164**
and deities not depicted	**211**
Total number of deities	**375**

125B/1 Meditation on Viśveśvara who includes in himself Viṣṇu, Śiva and Brahmā

as given in the Mantrasāra and Skāndapurāṇa

I adore Śrīkaṇṭha's Viśvarūpa who has the auspicious forms of Hari, Hara and Brahmā. He is seated on a golden lotus. All gods are eulogising him. He has three faces and seven eyes. In his hands he carries a spear, a weapon called Vajra (thunder bolt), a sword, fire of annihilation, a snake, a noose, a hook, a bell, a hatchet, a gesture of granting fearlessness, a conch, a discuss, a mace, a lotus, gesture of knowledge, a rosary, a golden pot and a book. || 1 ||

572

His garments are of variegated colours. On his head he carries the crescent moon and the Ganges. His complexion is black, white and coral. He is brilliant and the cause of creation, maintenance and destruction of the world. He is peaceful and tranquil always. He is the Lord of the world and remover of the fear of the worldly existence. || 2 ||

(Specified colours in the faces, white colour in the body) 573

Here ends Śivanidhi,

the third volume of Śrītattvanidhi

by Śrī Kṛṣṇarāja Woḍeyar - III





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